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ABSTRACT

This special issue is devoted to the theme of advancing technology in the teaching of English to speakers of other languages (TESOL). Articles include: "Technology in TESOL" (Richard Orem, Cynthia Holliday); TESOL Technology: Imposition or Opportunity?" (Simon Murison-Bowie); "A Review of Advanced Technologies for L2 Learning" (Nancy Hunt); "A Very Verbal Medium: Language Learning Through Closed Captions" (Robert Vanderplank); "Teaching Listening in the Language Lab: One Program's Experience" (Judith Tanka); "Distance Team Teaching and Computer Learning Networks" (Dennis Sayers); "Instructional Delivery via Electronic Mail" (Alice Anne Goodwin, Jim Hamrick, Timothy C. Stewart); "Two Wrongs Can Make a Right" (Susan Jay); "Teacher Talk Versus Book Talk" (Lynn Poirier); "Teaching Writing on a Computer Network" (Nancy Sullivan); "Talking Journals" (Kathleen S. Foley); "Shared Computer Projects for Beginners" (Janet Payne); "The Last Entry Was Love: Writing a Play on a Network" (Trudy Smoke); "Good Evening, and Welcome to This Edition of the News" (Maria Julia Sainz); and "Is There A Video In This Essay?" (Jose A. Santos). Book and instructional materials reviews, a question-and-answer column, and professional notes are also included. (MSE)

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Autumn 1993

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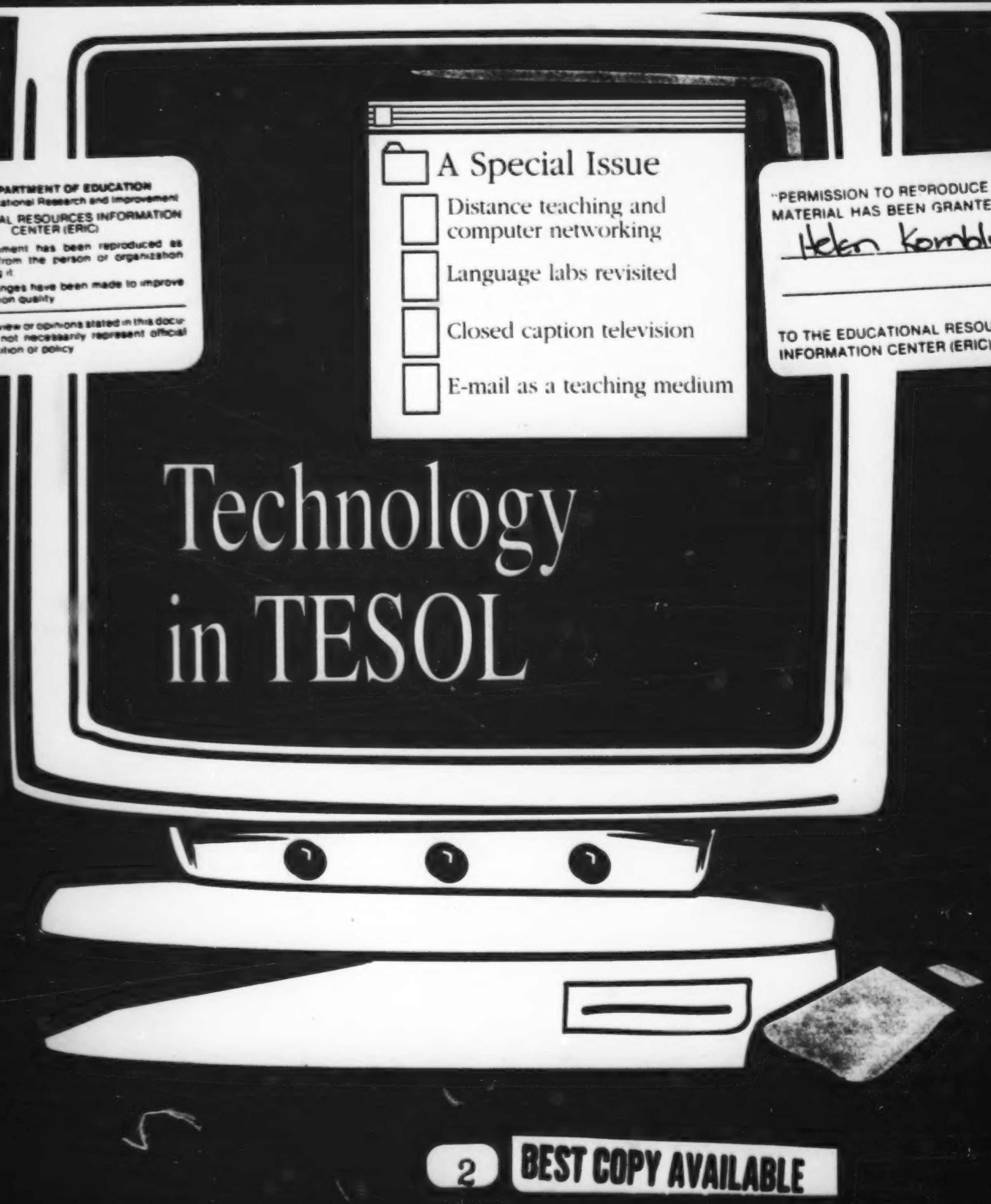

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TESOL Journal Call for Papers

TESOL Journal, a refereed publication of teaching and classroom research, is looking for submissions on matters relating to ESL/EFL methodology and techniques, materials, curriculum design and development, teacher education, program administration, and classroom observation and research.

You are encouraged to send copies of student artwork and black and white photographs to illustrate submissions.

We would welcome any of the following types of submissions:

Full-Length Article

Your full-length article should be between 1,000 and 3,000 words in length and should:

1. present new ideas or information on topics listed above and be of interest to practitioners;
2. discuss research findings that are applicable in ESL/EFL classrooms; or
3. train practitioners to engage in their own classroom-based research.

Send your submissions to Elliot L. Judd, Editor, *TESOL Journal*, at the address listed below.

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A Perspective is your view on ESOL-related sociopolitical and professional concerns around the world. You should comment on these concerns and issues. Perspectives should be between 250 and 1,000 words.

Send your submissions to Elliot L. Judd, Editor, *TESOL Journal*, at the address listed below.

Tips from the Classroom

Tips from the Classroom are your accounts of successful ESL/EFL classroom techniques. You should describe the problem and the solution to it. Submissions should be between 250 and 750 words.

Send your submissions to Christine Stryker and Dorothy Taylor, Editors, Tips from the Classroom, *TESOL Journal*, Department of English (M/C 162), University of Illinois at Chicago, 601 S. Morgan, Chicago, IL 60607 USA.

Readers Respond

In Readers Respond, you comment on or react to any Article, Perspective, or Tip from the Classroom that has appeared in the *TESOL Journal*. Submissions should be between 250 and 750 words.

Send your submissions to Elliot L. Judd Editor, *TESOL Journal*, at the address listed below.

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Reviews should evaluate recently published ESL/EFL classroom materials such as textbooks, curriculum guides, computer programs, or videos. Reviews should be between 500 and 750 words.

Send your submissions to: Joy Reid, *TJ* Review Editor, Department of English, University of Wyoming, Laramie, WY 82071-3353 USA.

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Ask the *TJ* is a response to a question sent in by readers to *TESOL Journal* on matters relating to teaching and classroom research. Responses generally should have fewer than 100 words.

Send your questions or responses to: Nancy Cloud, Editor, Ask the *TJ*, *TESOL Journal*, Department of Curriculum & Teaching, 243 Gallon Wing, Mason Hall, 113 Hofstra University, Hempstead, NY 11550 USA.

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4. Source citations according to APA (American Psychological Association) guidelines.
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1993. 8" X 8", 223 pp., ISBN 0-939791-46-3, $22.95 (member $19.95)

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Richard R. Day, Editor

New Ways in Teaching Reading is a collection of activities, exercises, and suggestions from teachers who have used them to teach reading in ESL and EFL classrooms.

The unabashedly practical classroom focus makes the 130 entries accessible to novice teachers, refreshing and stimulating to experienced educators. Classroom teachers will find tools for teaching reading more effectively. Teacher educators will find a rich source of ideas and clever, sound techniques to discuss with trainees.

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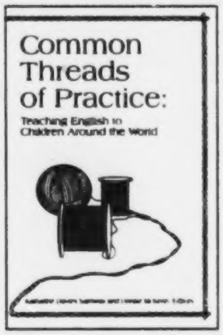
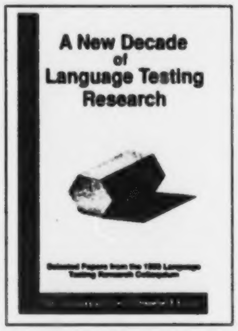

Common Threads of Practice:
Teaching English to Children Around the World



All Things to All People

Donald N. Flemming, Lucie C. Germer, Christiane Kelley

- What it is like to be responsible for the education of primary- and secondary-level (K-12) language minority students in the US?
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1993. 8 1/2" x 7 3/8", 236 pp., ISBN 0-939791-44-7, $17.95 (member $14.95)

Common Threads of Practice

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Katharine Davies Samway and Denise McKeon, Editors

This book reveals the diverse realities experienced by teachers of English in South Africa, The United States, China, Austria, Brunei Darussalem, Russia, Estonia, Botswana, and the Philippines. Contributors give compelling glimpses of primary grade (K–8) ESOL teachers in their classrooms and a level of common practices and beliefs in extremely different contexts.

1993. 6" X 9", 146 pp., ISBN 0-939791-47-1, $15.95 (member $13.95)

A New Decade of Language Testing Research

Selected Papers from the 1990 Language Testing Research Colloquium

Dan Douglas and Carol Chapelle, Editors

The 14 papers in this anthology explore approaches to determining the validity of language tests and report on attempts to develop new tests of communicative language ability.

As a complement to an advanced graduate-level course in testing, this book offers testing specialists and applied linguists thoughtful studies of theoretically significant research directions in language testing.

1993. 6" X 9", 297 pp., ISBN 0-939791-43-9, $29.95 (member $24.95)

State of the Art TESOL Essays

Celebrating 25 Years of the Discipline

Sandra Silberstein, Editor

The essays in this anthology offer a portrait of TESOL—profession and association—as it enters its intellectual and institutional maturity. Each chapter explores the links between theory and practice, documenting the diversity and integrity of language teaching.

The book serves as the foundation volume to survey and methods courses as well as to classes focusing on materials development and teacher preparation.

1993. 6" X 9", 416 pp., ISBN 0-939791-48-X, $29.95 ($25.95)

Order form appears on page 55.

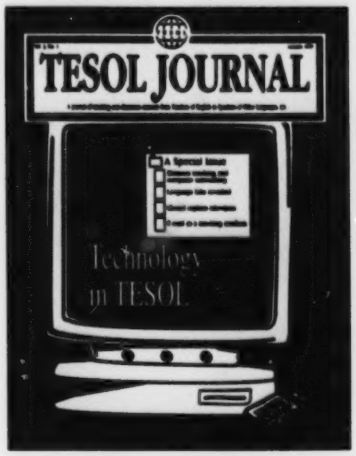
Technology in TESOL: An Introduction to *TESOL Journal's* Special Issue

Richard Orem and Cynthia Holliday
Guest Editors

Over the past quarter century, which includes much of TESOL's history, major developments in educational technology have given us computers, networks, and electronic mail; VCRs, CDs, CD-ROMs, and closed captioning; interactive multimedia and hypermedia. But there are still tape recorders and overhead projectors (OHP), chalkboards, and books. For some educators, much has changed; for many others, technology is something we read about but just don't have.

Whatever our situation, as TESOL practitioners, we are grappling with questions regarding the appropriate application of technology to the teaching of English. Futurists speak of the changing paradigms confronting us in our everyday lives and of the accelerating rate of change in all phases of work and education. Most of us have experienced these changes—which are at once challenging, frightening, and exhilarating. We have been forced to question how we operate and how we teach as we gain new understandings of technology and its impact on the learning process.

In preparing this special issue of *TESOL Journal* (*TJ*), we have tried to keep in mind the diverse interests, needs, and teaching contexts of the readers of *TJ*. In addition to including articles that demonstrate creative applications to TESOL of some of the most advanced technologies, we have also looked for innovative uses of such traditional technology as the OHP and tape recorders.



We have learned a great deal about how creative professionals are taking control, mastering technology, and using it to enhance learning. We have also uncovered what's "hot" in technology in TESOL today: electronic mail and computer conferencing. We have been reminded of the questions of power and politics raised by the discrepancy between the technological haves and have-nots, questions of who should control the future development of hardware and, perhaps more importantly, instructional software. We have also come to better appreciate how technology enhances our professional lives outside the classroom. Not too many years ago, it would have been simply too expensive and impractical for two people living at opposite points on the globe to co-edit a professional journal. However, the development of improved telecommunications, and, in our case, the facsimile machine has allowed this to happen.

Certainly the process of preparing this special issue has been enlightening for both of us. We hope that the product will be enlightening for readers. Our call for papers elicited 26 manuscripts, only 6 of which could be accepted as feature articles. In selecting the articles, we sought quality, variety, and appeal to a wide audience of TESOL practitioners. The topics range from creative applications of "low-tech" devices, such as the OHP to "high-tech" applications, such as electronic mail; from language labs to computer labs; from on-site computer networking to global conferencing.

We mentioned that 26 manuscripts were submitted. In most cases, manuscripts not accepted were sent for review to the general editorial board. Some have already been accepted for publication and will appear in future issues. We think this is a happy state of affairs because we are sure that *TJ* readers' interest in technology in TESOL will not be satisfied by this issue, only piqued.

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Tips from the Classroom • Ask the TJ

TESOL Technology: Imposition or Opportunity?

Simon Murison-Bowie

Photo/Irmgard Hüppe

ESL and EFL teachers of English to speakers of other languages have not taken the opportunities offered by existing and emerging technologies to a degree commensurate with their potential benefits. In this essay, I'd like to explore some possible reasons for this.

For the proverbial teacher sitting with a group of eager learners under a banyan tree, a blackboard and chalk are adequate enough technology. If there is such a thing as an average classroom, though, it will certainly contain—in addition to the blackboard—such commonplace technologies as overhead projectors and audiotape players.

Beyond these, however, teachers are adept at inventing reasons for not seeking out and employing worthy, newer technologies. It is possible, even in the 1990s, to offer one's own technophobia and/or maladroitness as reasonable excuses for avoiding available technologies. Why? Is it teachers' innate conservatism or is it that materials developers are failing to deliver?

It is important to the profession that we try to find some answers. If we do not, we are failing to maximize the chances our learners have to learn: Technology can aid the process of learning and alter our concept of what the product is—the language itself.

Certainly there has been some useful work in these areas in recent years by technophiles. Unfortunately, they have largely built themselves into ghettoes of special interest groups and other easily ignorable institutions—the term *special interest* implying "not of general interest."

For problems of technophobia to be overcome—especially problems with computer-based technologies—I suggest that there are three categories of people who need to recognize their obligations: teachers, materials developers, and hardware manufacturers. I want to argue that technologies can and should be at the center of what we do, but it is crucial that all developments be led by educators, not the technology itself.

Teachers' Obligations

The obligation of teachers with respect to technology is similar to other kinds of obligations they face. Teachers need to be inquisitive about the world in which they and their students live—a world that includes technology—and make connections between this world and their teaching. Being open to new ideas means being ready to spend time becoming familiar with them in order to make them one's own.

Materials Developers' Obligations

Materials developers, that is, authors, program designers, and publishers, have a most difficult job: They must understand the potential of new technologies, interpret that potential in the light of what they know of the profession's needs, and produce programs that can use those technologies appropriately and effectively. They thus share the teachers' obligation to find connections between technologies and teaching English. This requires keeping abreast of developments and exercising considerable judgment when deciding which technologies to select and when.

To take an example: The 12-inch laser disc is one of the finest ways of delivering multimedia programs, but the high cost of playback equipment and developing new materials makes it a financially unattractive medium. There are now real alternatives emerging in the form of CD-ROM and its variations. As personal computers improve, they should increasingly come equipped with CD-ROM drives and the sound and video cards necessary to take full advantage of the possibilities of multimedia.

Materials developers, in short, must be aware of the need to predict which technologies are going to be accepted and bought by the profession.

Hardware Manufacturers' Obligations

Hardware manufacturers must be interested in pushing technology to its limits to keep themselves ahead of their competitors. The major focus for manufacturers is the business community. Manufacturers are, however, always looking for additional markets, and education is an obvious target. There are two problems with developing educational applications, though. First, if manufacturers want an application that shows off all the bells and whistles of their hardware, educational design may take second place to the machinery. Teachers may then be bombarded with technology of a specification and cost unrealistic for their modest budgets. In addition, manufacturers' hype and overclaims can immediately drive teachers into a defensive position. Manufacturers have tended to use the word *system* to describe the bringing together of resources into a specific hardware configuration and to imply that the information delivered this way constitutes all that is required for language learning to take place. IBM's teaming up with CALI, Inc. on the ELLIS Island project (English Language Learning and Instruction System), and Sony's Language Learning Systems, both prominent at the 1993 TESOL convention in Atlanta, are examples of this. ELLIS promotional materials, for instance, state that the product offers a combination of "the best features of multimedia instruction with a complete line of support materials." A system seems to take over from methodology as well as from the teaching role. Thus, teachers feel doubly threatened: If there is a role left, it is acting as some glorified laboratory technician for which their professional training has not equipped them; and what do they do with their pedagogic and counseling skills? Will the particular blend of theory and practice that they have found to work continue to find a place or will the technology determine the learning path? Better not confront these awkward questions. It is easier to dismiss the technology on the grounds of expense or technophobia.

So what are the benefits of technology and how can we better organize its use?

The Learning Environment

Geoff Jordan (cited in Scott, Johns, & Murison-Bowie, 1993) has identified five learning environments where technology has a place: a computer room, a classroom, a self-access room, the public areas in a school, and the learner's own home. We need to build applications that are realistic within one or more of these environments. Sophisticated, integrated systems dependent on equally sophisticated technologies that are essentially workstations for single students or small groups are a very expensive solution if the intention is to create a computer room capable of dealing with average class sizes. Institutions now trying to rid themselves of obsolete language/computer laboratories installed in the 1970s will commit themselves again to purported state-of-the-art technology only with great reluctance. Such solutions are certainly beyond the means of an individual working at home.

The Enabling Role of Technology

We need, then, to look for ways to capitalize on the fact that technology can enable rather than dominate the process and management of learning.

With respect to management, one of the strengths of computers is their capacity to measure and record. Applying this to language learning, one can easily see that diagnostic and adaptive testing can enable a learner to start a teaching/learning program at the best point and to continue with the program at a speed that relates to his or her ability to learn. If constant evaluation and record keeping are part of the learning culture, then both are most efficiently handled with technological assistance.

With respect to the process of learning, the building and use of databases that provide learners with access to knowledge about the language or the worlds in which it is used enable learners to experience relevant language directly. This can include encyclopedic- and/or dictionary-type knowledge but can also give learners direct access to the primary source of the language in use. With concordancing software, for instance, and with proper guidance, learners can get at large amounts of evidence of how language is actually used. With such software it is possible to search for all occurrences of a given word or combination of words in large amounts of computer-readable text and to be presented with all those occurrences in a line or more of context. These "concordances" provide contextualised evidence of words in use from which it is possible to deduce meanings or induce rules of usage. This makes learners (and teachers) less dependent on secondary sources and half truths.

To take an example: grammars and dictionaries are wont to define the use and meaning of *any* as the negative and interrogative form of *some*. This is, of course, true—to an extent. If one studies a concordance of the word *any*, however, one sees that the negative/interrogative form of *some* is only one, and by no means the most common, use. Figure 1 below provides an example of a very short concordance of *any*, which is nevertheless adequate to illustrate this point.

Figure 1

Partial Concordance of the Word *Any*

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Technology is now allowing us to integrate information of different kinds and from different media. The whole multimedia explosion can, if controlled and thought through in educational and methodological terms, add a previously unimagined richness to learning. We are already beginning to see products that bring together these different media with the aim of teaching specific points or syllabuses as well as offering encyclopedic and multifaceted databases as a starting point for a wide variety of activities. For me, the real opportunities are offered less by the courseware approach than by the flexible database one—the hypertext metaphor of the multimedia library. But one must also be aware that serendipitous browsing does not necessarily constitute learning. Research is required to track learners' routes through this galaxy of material and to try to establish whether there are effective ways of guiding them towards facts or experiences that will accumulate into learning without removing their choice to explore. Being lost in hyperspace is a common enough image. Perhaps *A Hitchhiker's Guide* would do?

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Author

Simon Murison-Bowie is Director of Electronic Publishing and Development in the English Language Teaching Division of Oxford University Press, England. His current responsibilities include the creation of video and computer software. He is Director of the British National Corpus, a collaborative project to build a 100,000,000-word corpus of written and spoken British English.

A Review of Advanced Technologies for L2 Learning

Nancy Hunt

Computers and other interactive technologies that provide students with visual and audio support offer tremendous potential for helping students develop their language abilities. The activities sponsored by TESOL's Computer Assisted Language Learning (CALL) Interest Section and the publication of this theme issue of *TESOL Journal* give evidence that some educators have recognized this potential and are actively seeking effective technology-based materials and teaching strategies.

While attending the 1993 TESOL Convention in Atlanta, Georgia, I spent many hours in the exhibit area searching for innovative computer-based programs that exemplified principles of good instructional design and the best practices for promoting L2 learning. What I found was a wide variety of materials designed for varied student populations and reflecting diverse content and pedagogy.

Types of Material

Approximately 20% of the vendors were showing software or interactive video products. Most of the products were for adult learners. Some that were promoted as being appropriate for ages 10-12 had adult-level content, however, (e.g., banking, getting a driver's license, the importance of prenatal checkups) and were not suitable for this age group.

Most of the software focused on typical vocabulary or grammar drill and practice. Many titles were designed as instructional management systems with a predetermined set of skills for students to master in sequence. This type of software can be a valuable resource for reinforcing instruction or providing individual students with instruction on a specific skill or concept. However, the very nature of drill and practice software runs counter to the natural acquisition approach for L2 instruction because it tends to present isolated, noncontextualized exercises that focus on accuracy rather than fluency.

The more innovative products incorporated laser video and/or CD-ROM resources. Several focused on a specific set of skills, such as listening comprehension. These vendors acknowledged that their products cannot constitute a complete ESL program but rather are meant to supplement ongoing instruction.

Others purported to be all things. Indeed, one vendor of a packaged hardware and software system claimed that his product was a "complete, turn-key operation." He proudly reported that a conference attendee had just contracted with him to set up a store-front operation that would employ no teachers.

Characteristics of Good Materials

I did see a small number of exemplary multimedia products designed for the ESL learner. Characteristics these programs shared include:

- *Flexibility.* The programs can be effectively used with students across a range of grades and levels of English proficiency.
- *Thematic presentation.* The programs introduce and reinforce vocabulary and syntax within a rich, contextual framework.
- *Appropriate content.* The programs designed for adolescents and adults deal

with relevant, current issues, and those meant for elementary children are age appropriate.

- *Multiple modalities.* The programs provide many opportunities for students to listen, speak, read, and write.
- *Open-ended question or writing prompts.* They encourage students to take risks with language by expressing themselves with creative, unique responses.
- *Natural interaction.* The program's on-line and suggested off-line activities give students opportunities to communicate with each other on a natural, meaningful way.
- *Mixed media.* In addition to the laserdisc, computer, and/or CD-ROM resources, the programs offer complementary audiotapes or print materials.
- *Extensive system guides.* The products are typically structured around a series of technology-based and print components. Comprehensive system guides provide information on the use of the components, suggestions for setting up a classroom, detailed lesson plans, and activities for lesson adaptation, extension, and evaluation.
- *In-service.* The programs are complex systems and require equipment that many teachers have not used in their classrooms. The publishers recognize this situation and offer assistance through staff development videotapes or on-site in-service workshops.

Potential of Materials

Technology, especially multimedia-based technology with its capacity for rich imaging, has great potential for actively engaging students and helping them transfer what is learned in the classroom to communication in the real world. Unfortunately, many educators have a narrow view of how technology can be used; that is, they see computers being used for independent skill practice and, perhaps, word processing (U.S. Congress, 1988). Some are not aware of the newer technologies and how they can be used to shift the role of the learner from that of a passive receiver of information to that of an active learner experimenting with language. We language educators must raise our colleagues' level of awareness and, through extensive in-service and staff development opportunities, build a larger cadre of technology-using teachers and learners.

Recommendations

To prepare our students for tomorrow's world, we must teach them how to reason and communicate effectively through available technologies. Very few ESL students, however, have access to advanced technologies, and those who do are too often relegated exclusively to drill and practice exercises. Instead, activities should offer opportunities for students to develop their language and critical thinking skills (U.S. Congress, 1988).

Exemplary multimedia products are very expensive to develop, but there are a number of excellent titles on the market for teaching foreign languages. We must encourage publishers to develop more innovative, contextualized software and multimedia materials for teaching ESL. Unit pricing should come down as the product lines expand.

Finally, when making decisions regarding the acquisition of technology-based materials, educators cannot focus only on the hardware and software. To use phrases coined by Stephan Marcus of the University of California, Santa Barbara, the "liveware" (teachers and students) and "underware" (the underlying principles of good instruction) must be considered. Without careful attention paid to those additional factors, technology will never become the valuable resource it has the potential to be.

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A Very Verbal Medium: Language Learning Through Closed Captions

Robert Vanderplank

Most television programmes actually contain their messages in words, not in images. News programmes are still spoken reports supported by pictures, not vice versa.

Determining the Importance of Television Language Learning

For many language teachers, the serious study of television and language learning remains a contradiction in terms. Television is barely recognized as a resource or an object of study in L2 acquisition or bilingualism. There are rich ironies here.

Although the focus of language teaching goals and practices has shifted from the printed word and knowledge of the language system to the use and communicative value of the spoken language in everyday settings, the most important conveyor of popular culture, language, values, beliefs, and attitudes—television—barely gets a mention in the vast literature of language teaching. Although English language teaching has become populist, for the most part, it still fails to recognize its most populist and popular resource. By failing to recognize the importance of television and its potential in the language teaching and learning process, however, we may have missed an important instructional opportunity.

The potential of television has always seemed enormous, particularly when combined with the choice and control offered by video recordings. No teacher or classroom can offer the range of situations and settings, the knowledge of and insights into target language attitudes, values, and behavior that television programmes can. And there is no doubt that both television and video have already contributed indirectly to the development of language learning and teaching in the past 30 years.

You cannot freeze sound, only replay it, and replaying segments of videotape can be awkward.

In ESL, the perception of value and uses of television programmes, broadcast or recorded, has developed in parallel with general trends, from Pit Corder's (1960) situational/behavioral approach to the interactional, communicative, and humanist approaches of the 1990s (e.g., Cooper, Lavery, & Rinvolucri, 1991; Stempleski & Tomalin, 1990).

In one sense, the impact of television on language teaching has been similar to its impact on society as a whole—influencing our views and attitudes about the status of the spoken language. We are no longer content to read reports of debates when we can watch them live or recorded. The sound bite of the televised media event becomes the material on which elections are felt to be won or lost.

The Mainstream ESL View: TV as a Visual Medium

It has been evident to me for quite some time that the mainstream perception of the value and uses of television and video for language learning has emphasized the wrong element—its visual nature—and has contributed to the marginalization of television and video as language resources.

For 30 years or so, writers of television and video ESL programmes have stressed the visual element in broadcast and recorded programmes and have emphasized the relevance and value of the visual element to language teaching. Corder (1960), writing about the characteristics of a language teaching programme that will produce good learning and comprehension, lists five key elements, all of which are primarily visual: (a) movement, (b) diagrams and visual aids, (c) the visible presence of the speaker, (d) coordination of visual and verbal material, and (e) concreteness of material. Such opinions have been regularly reinforced during the intervening years by writers such as Allan (1986), Lonergan (1984), and McGovern (1983). Indeed, that television is a primarily visual medium for ESL teaching appears to be quite uncontroversial right up to the present day. Stempleski and Tomalin (1990), for example, tell us that 80% of our communication is visual. For ESL video programmes, the images themselves provide the sense of realism and direct appeal which are so attractive to learners. What is emphasized above all is a visual reality rather than a verbal reality. Sound is present to support the vision.

An Alternative View: A Very Verbal Medium

Historians of film and television such as Armes (1988) stress that television has its roots neither in the photograph nor in the cinematographic film, where the image so clearly predominates. The real roots of television lie in sound radio, in the verbal message. Most television programmes actually contain their messages in words, not in images. News programmes are still spoken reports supported by pictures, not vice versa. TV drama and comedy are largely about the play of words. A documentary without the voiceover or presenter would present no case, no argument, and little meaningful information. Even a live football match without the running commentary would lack an element essential to its interest for viewers. Rare is the advertisement on television that is without its verbal message, spoken or written.

Closed captions transform television programmes from props into rich language resources. They liberate both teachers and learners, offering learners greater choice, control, and responsibility.

In ESL, language teachers and learners are mainly in the business of teaching and learning, respectively, a verbal code rather than visual conventions. An emphasis on the visual element must inevitably restrict the value of the medium to that of being a stimulus and a visual aid rather than a language resource from which to draw.

One effect of the prevailing view of television as a visual medium has been to preclude discussion of television as a verbal medium and resource. I have strong memories from the 1970s of the hopes and expectations that the new VCRs would unlock the verbal element of television programmes through the greater control offered. Such hopes remain largely unfulfilled not only because adapting videotaped programmes is still so time consuming but also because controlling sound is inherently difficult. You cannot freeze sound, only replay it, and replaying segments of videotape can be awkward. Although there have been some technical improvements, the problem of presenting and exploiting verbal messages in television programmes remains much the same—the language comes too quickly, there is too much of it, it is too colloquial, and is culturally bound much of the time.

Yet unless and until some simple means of controlling the verbal element without massive teacher preparation and intervention becomes widely and inexpensively available, teachers will feel that they have little choice but to concentrate on the visual element, and television programmes will remain the largely marginalized aid or prop to teaching that they are today.

It may come as surprise to many that we do have the means, easily and cheaply available, in the form of same-language subtitles provided as an optional adjunct to many popular television programmes as a service for the deaf and hearing impaired. In North America, these subtitles are known as closed captions; in much of Europe they are called teletext subtitles as they are broadcast via the teletext information service (European Broadcasting Union, 1992).

Using Closed Captions/Teletext Subtitles for Language Learning

A small but growing band of enthusiasts has been using closed captioned television programmes for more than 10 years, and there is already a body of published research into its value and uses in the language classroom, self-access, and domestic settings. Not surprisingly, there have been studies into its value for listening comprehension (Price, 1983), for providing comprehensible input (Neuman & Koskinen, 1990), for vocabulary acquisition (Bean & Wilson, 1989), and for reading (Goldman & Goldman, 1988; Koskinen, Wilson, & Jensema, 1986; Smith 1990).

My own studies in the Teletext 888 Project with advanced level learners (Vanderplank, 1988, 1990) have shown that learners benefit in terms of listening comprehension/comprehensible input, vocabulary acquisition, and reading skills. Moreover, closed captions transform television programmes from props into rich language resources. They liberate both teachers and learners, offering learners greater choice, control, and responsibility. In my studies of learner-viewers in Holland, Denmark, and Britain (Vanderplank, 1992), I found how well-motivated learners in Europe make use of closed captioned television as a language learning resource at home. I have called this a "very quiet revolution" (Vanderplank, 1991, p. 9) simply because so few people are aware of the service provided. But for those who are aware, the effect is little short of revolutionary. What we have found, above all, is that closed captions enable learners to watch programmes as native speakers do, and this has opened up a whole new set of challenges.

How Closed Captions/Teletext Subtitles Work

It would be tempting to say, as a Spanish-speaking teacher said to me the first time that he saw closed captioned television, that they work by pure magic. Certainly the effect on my students has been magical. There are, however, two quite plausible explanations of why closed captions work so well with most intermediate-level and advanced learners when one might expect that their senses would be overwhelmed by the additional source of information.

One, offered by Lambert (1986) and his colleagues (Holobow, Lambert, & Sayegh, 1984) suggests that one effect of closed captions is to increase redundancy. Our senses are only too happy to receive the same linguistic content from an additional source if we are "hard of listening" but reasonably literate. An interesting effect of the multimodal input is that learner-viewers often do not know whether they are receiving information from sound or text. (See the study by Kees de Bot et al., 1986). Another explanation is offered by Halliday (1989) who suggests that subtitle text provides a synopsis of the dynamic speech of a programme which might otherwise be lost in the processing.

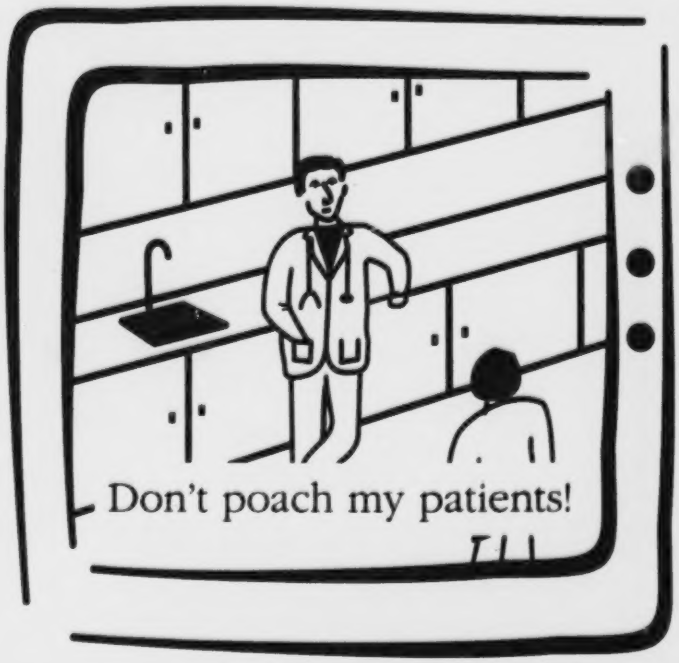
These two explanations are simply different facets of the same phenomenon. And, as Halliday (1989) puts it so well:

> Of course, there are individual differences in learning style—some learn more through the ear, others through the eye. And there are individual differences in teaching style; a teacher may be more at home in one or the other medium ... the written language represents a synoptic view. It defines its universe as product rather than process .... The spoken language presents a dynamic view. It defines its universe primarily as process, encoding it not as structure but as constructing—or demolishing. (p. 96)

In fact, within the viewing of any single programme, learners move between the different styles, sometimes taking in more through the text, at other times listening carefully to the speech, sometimes using the text for support, at other times "chunking" subtitle text rapidly before listening.

Some Examples of Classroom and Self-Study Use

My work over the years at Heriot-Watt University has shown that there are types of television programmes that work better than others for language learning. Many comedies are successful because learners love laughing in the right places for the right reasons. Focusing on the language of comedy programmes reveals just how varied and even specialized in terms of register and terminology our everyday speech is. In one episode of a British comedy show, "Don't Wait Up," about father and son doctors, for example, the actors shifted effortlessly as we all do from formal to informal styles of speaking, and from medical to real estate, life insurance, and legal registers, all in the space of 10 minutes.


Don't poach my patients!

I ask my students to complete a grid of register, words, and phrases used, and roles played by the different actors at different points in the episode (see sample, p. 13).

Captioned detective stories also work well because learners like the sense of being able to follow the plot as it thickens. A favorite with my own students is "Inspector Morse." One technique that I have used successfully is to ask them to watch a second detective series such as "Columbo" and then prepare a short comparative review. I ask them to come to class having made notes on the following aspects:

- Are the plots advanced by actions or by words?
- How do Morse and Columbo reveal their characters and their approaches to solving crimes in their conversation with colleagues, suspects, and other people in the story?
- Pick some scenes which you think are important to the plot and make a note of the time of counter indication so that we can watch them in class.

Documentaries are also popular, especially if they are in narrative form. However rich a documentary may be in images and diagrams, it is the voiceover and the interviews which drive the narrative forward, presenting personalities, facts, evidence, arguments, and counterarguments. Again, the sophistication of register and terminology which the average viewer is expected to take in stride is breathtaking to my students when seen in the captions. What I want my students to do with the language of documentaries is to take out good, appropriate native-speaker language and use it for their own purposes—*adoption/adaptation*, as I have called it. When we studied the greenhouse effect, for example, I asked my students to watch one video for homework. We watched another with a different perspective in class, after which I asked them to write a letter to the editor of a local newspaper. They were to work from the perspective of a foreign student living in Edinburgh to describe the attitudes of local people toward global warming and report the likely consequences of those attitudes.

The news is also greatly appreciated with captions, particularly if the story is new or unfamiliar. British news stories usually contain many proper nouns that are a major source of difficulty for many learners. An approach that I have used successfully is to show new or unfamiliar news stories with captions, but to show subsequent developments of that news story without captions. In the first pass, learners familiarize themselves with the protagonists, the context, the vocabulary. In the

Don't Wait Up

As you watch the next 10-minute sequence, you will see the topics change from medical matters to insurance, then to house-buying, legal matters, and divorce, and back to house-buying. Sometimes formal language is used, at other times informal or colloquial. There is also a lot of language used that shows social relations between the characters. Try noting words and phrases that fit into the topics and mark whether you think they are formal (F) or informal/colloquial (C).

Topic:	**Medical**	**Insurance**	**House-buying**	**Legal**	**Divorce**
Words & phrases	You have high blood pressure (F)	Endowment policy (F)	We're exchanging contracts on Wednesday (F)	It's your responsibility	I could have won you a court order (?)
	I do a thorough examination (C)	The insurance would cover it (C).	We'll get a bridging loan (F)	Sue for damages (F)	A public nuisance
	Stethoscope	Claim off your own insurance (C)	They dropped out (C)		

Social relations:

Don't poach my patients!
Is she still as monstrous?
But she's set her heart on it.
Let me know how you get on.
Sorry, I didn't mean to shout.

second pass, they get useful listening comprehension practice.

There are also several categories of programmes that have tended not to work either in the classroom or in self-access for language learning. Drama, as a broad category, has largely failed to interest my students unless they are particularly motivated to watch and follow the language. Natural history programmes with their emphasis on the visual have also been abandoned as students complained that the captions got in the way of their appreciation of the pictures. Perhaps surprisingly, closed-captioned feature films have also failed to be useful as language learning resources. There is no shortage of students who want to watch them in self-access, but on the whole, they learn little language from them. The associations with the cinema are too strong and they become absorbed into film watching as a distinctly different experience from language learning. Who knows, though, how much language they may pick up incidentally simply from receiving all that comprehensible input?

Indeed, allowing learners to watch captioned programmes in self-access is one thing, but getting learners to perform self-study language learning tasks in self-access is quite another matter. In general, it is a good idea to ask learners to complete some form of viewing record each time they watch a programme as a means of creating a learning context, because without some form of effort raising, self-study in a self-access video laboratory becomes too homelike a viewing context.

As part of the Teletext 888 Project, I ask my students to keep viewing diaries and to complete a checklist for each programme that they watch. This checklist includes their notes on the programme, their assessment of the value of the closed captions, problems encountered, new and interesting words and phrases noted, and space for other comments. The checklist has proved to be an excellent memory aid for subsequent discussions and follow-up work on programmes, in addition to providing a minimum level of effort raising.

I have found that in setting more detailed tasks for self-study work, I need to take great care to "go with the flow" of the programme. It is no use treating programmes as audiovisual texts with listening comprehension-type questions on factual content. Questions need to focus on the visual and verbal elements that a producer has used to achieve the goals of the programme. For example, a recent documentary I used on the testing of a malaria vaccine developed in Colombia, focused on the arguments and attitudes surrounding Third World medicine, the North-South divide, the desperate need for even partial remedies, and above all, the responses made by medical people to the claims of Third World researchers. Producers seek not just to present information but often to make statements and shape attitudes. Questions on the factual content of the programme such as "What causes malaria?" or "How do vaccines work?", in spite of being ground covered in the programme, would have missed the point. More important, these questions would have missed what was interesting and motivating for viewers and language learners. In fact, my clumsy initial attempts to set such questions were rejected by my students as being not particularly relevant and as being demotivating (I have very bright, outspoken students). What we should seek to achieve, then, through self-study tasks is a raising of both effort and consciousness in following language used in sound and in captions, and in viewing the programme as a valuable social artefact with a message to impart.

The access and empowerment offered by closed captions has already revealed new educational challenges, among them the associations of television as strictly an entertainment medium requiring little mental effort. The challenges are worth meeting, for the benefit of teachers and learners.

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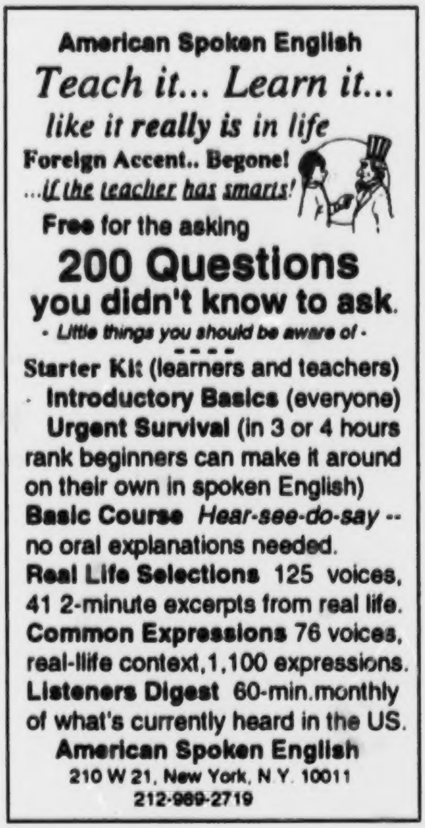
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Teaching Listening in the Language Lab: One Program's Experience

Judith Tanka

Whatever happened to the language lab? According to a survey I conducted at the American Language Center's Intensive English Program at the University of California, Los Angeles (ALC), reports of its demise have been greatly exaggerated.

Responses to a questionnaire (see Appendix) administered to 67 intensive English programs (IEPs) in late 1992 revealed that close to 70% of these programs incorporate the language lab as part of their listening curriculum. When asked how the language lab was used, the majority (59%) indicated that it served as both a "listening library" and a place where regularly scheduled classes are taught by an instructor.

At ALC, we have experimented with both approaches over the years. Our methods of teaching listening in the lab have varied according to the changing needs of our student population and according to the emergence of new theories on the teaching of listening comprehension. This article outlines the advantages and disadvantages of the various approaches we have tried.

The Teacher-Controlled Listening Lab

In the early 1980s, ALC students at all levels were scheduled in the language lab one hour a day, five times a week. The lab instructor's role was to select and broadcast a program to the class as a whole or to offer a "menu" of up to three programs which students could access. Upon recording the program onto their decks, students replayed the material as often as necessary until they were satisfied that they had thoroughly understood it or, in the case of pronunciation drills, until they were able to approximate the model. The instructor meanwhile served as monitor, listening in on students, correcting pronunciation errors, answering questions, and providing answer keys to exercises. The goal was to provide varied input and, occasionally, to reinforce grammar or content covered in other classes. With no prescribed curriculum, the selection of listening materials depended entirely on the teacher. Because these materials often consisted of little more than audiolingual drills and canned lectures with few authentic recordings, the lessons were easy to implement and required minimal preparation. The disadvantage of this approach was the lack of explicit teaching of listening strategies and the absence of communicative listening tasks. In retrospect, it does not seem surprising at all that our language lab lessons slowly began to gravitate toward the individualized listening library approach.

> *Students from cultures in which instruction is completely teacher centered found the array of choices in our lab bewildering and felt shortchanged when no specific teaching took place.*

The Self-Access, Self-Study Listening Library

By the mid-1980s, our collection of listening materials had grown in direct proportion to the expanding ESL market in this skill area. In an attempt to make these materials available to as many students as possible (and in response to a growing number of requests for individualized study), we abandoned the teacher-controlled, one-program-at-a-time approach and set up a self-access listening lab. Students were still required to attend 5 hours a week and were responsible for keeping a daily log of materials/lessons they selected. An elaborate but easily accessible check-out system for our 250 titles helped students to maximize their listening opportunities and meet individual needs. The role of the teacher consisted of demonstrating samples of materials during the first week and, for the rest of the term, being a resource person and monitor who was familiar with specific language problems and who would guide the students to the appropriate materials. The underlying concept was that with extensive quantities of comprehensible input, listening proficiency would develop by "osmosis" (Scarcella & Oxford, 1992, p. 140), with no need for special instruction on how to deal with this input. Essentially, students exercised total control over their own learning, which initially seemed to reduce anxiety. Eventually, however, some problems surfaced.

This individualized system did not suit all students' learning styles and expectations. Students from cultures in which instruction is completely teacher centered found the array of choices in our lab bewildering and felt shortchanged when no specific teaching took place. Others, especially those with low levels of motivation, did not seem to take full advantage of the listening opportunities the lab provided and exhibited poor progress in listening skills. The teachers began to wonder if leaving students to their own devices was the best approach to teaching listening.

The Communicative Language Laboratory

By 1990 at the ALC, the pendulum had swung back to the teacher-centered language lab, but with a different approach. Several factors influenced our decision. First, communicative methodologies in the rest of our program had gained permanent hold, and it was only natural to transfer these techniques to the language lab. Second, the teaching of listening and the listening process itself began to receive long overdue attention among L2 researchers. As a result, specific steps and strategies (similar to those in reading) were isolated as necessary for efficient L2 listeners. Finally, ESL listening materials began to reflect the latest developments in research, requiring more teacher involvement as well as more student interaction.

The teachers began to wonder if leaving students to their own devices was the best approach to teaching listening.

Consequently, the goal of the language lab lesson became integrating the explicit teaching of listening strategies (e.g., forming hypotheses, predicting, guessing from contextual and phonological clues, drawing inferences) with providing sufficient opportunity for practicing these strategies and transferring them to new tasks. (For a complete list of listening strategies, see Oxford, 1990). To accomplish this goal, we produced written curriculum guidelines. They outline the appropriate strategies and tasks for each of the seven levels in our program, although many of these activities are recycled in successive levels in progressively more difficult contexts. Because listening is often a reciprocal skill requiring a spoken response from the listener, the curriculum also specifies a certain amount of time (approximately 20%) to be spent on speaking in the lab. Activities range from recording one's response to what is heard on the tape to removing the headset and reconstructing/sharing information or comparing lecture notes in pairs or small groups. Individual instructors determine the weekly sequence of activities but work within the framework of the curriculum and the prescribed texts. We also retained the individualized listening library in the form of an optional open lab during lunch hour and/or after school. Students who need additional practice and input are free to sign up for these hours. At intermediate and upper levels, teachers may also set aside 1 hour of their lab lesson a week for individual study and/or TOEFL practice. An example of a language lab lesson that attempts to incorporate the curriculum goals described can be seen in the sidebar (see p. 17).

Conclusion

"What do you do in the language lab that I can't accomplish just as well with a tape player in the classroom?" is a legitimate question often asked by people for whom language labs still conjure up an image of isolated booths filled with obedient, albeit drowsy students completing exercises devoid of any communicative purpose. The question serves as a reminder that lab activities "should take advantage of the technology that the lab system makes available, and the classroom does not" (Stone, 1988, p. 4). It has been our experience that a language lab with even the most basic features (e.g., record and playback capability with at least two broadcast sources) is a superior setting because it enables students to:

- participate in interactive information gap exercises that require groups to listen to different information and then share
- listen at their own pace, which results in less anxiety and a greater willingness to take risks
- record and listen to their own responses
- receive individual attention through random monitoring
- listen to superior sound quality (essential with so many authentic recordings in our tape collection).

None of these activities can be done by rote in the classroom with just a tape player. The challenge lies in how to exploit all the unique features of the lab while providing students with meaningful, communicative activities and appropriate strategies to improve their listening comprehension. Judging from student evaluations and teacher response, ALC instructors feel they have tackled the challenge successfully. We are convinced that the communicative language lab with a well-defined curriculum and active teacher involvement is the most effective of all three approaches described in this article. However, we also realize that new directions in language learning and teaching as well as emerging new technologies (e.g., multimedia interactive video) will need to be examined for their potential contribution to more effective listening instruction.

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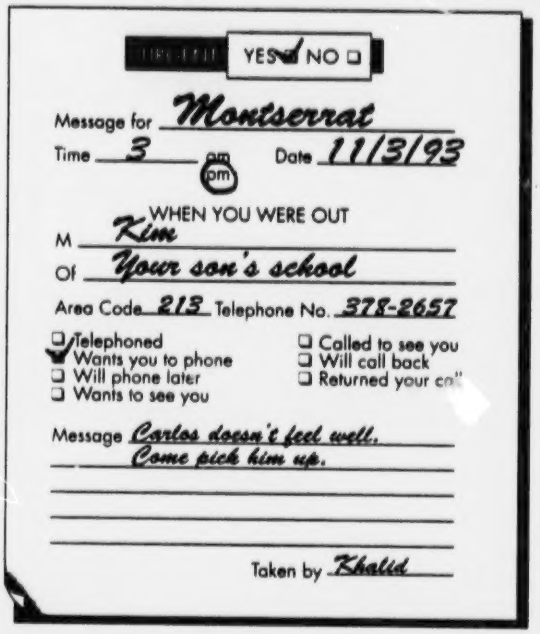
A Sample Language Lab Lesson

Objective: To practice taking and leaving telephone messages

Levels: Beginning—advanced, depending on the level of difficulty of the recorded messages

Materials: In addition to teacher-made recordings, ready-made recordings in *Great Ideas* (1987, Cambridge), *Interactions I—A Listening/Speaking Book* (1990, McGraw-Hill) and *Listening Tasks* (1984, Cambridge)



[illegible] YES ☑ NO ☐

Message for Montserrat

Time 3 am [✓ pm] Date 11/3/93

WHEN YOU WERE OUT

M Kim

Of Your son's school

Area Code 213 Telephone No. 378-2657

☐ Telephoned
☑ Wants you to phone
☐ Will phone later
☐ Wants to see you
☐ Called to see you
☐ Will call back
☐ Returned your call

Message Carlos doesn't feel well.
Come pick him up.

Taken by Khalid

Activity	Skill	Strategies
Students engage in prelistening discussion. Why are phone conversations difficult for ESL students? What are examples of important information one should listen for when taking phone messages?	Speaking	Setting context, predicting
Students are put in three different listening groups. Each group hears a different telephone message. Students take notes (not dictation).	Listening, notetaking	Sampling important information
Students leave their booths, form groups of three (one S from each listening group) and orally reconstruct the message they heard. As they listen to each other, they also take notes on message pads.	Speaking, summarizing	Paraphrasing/approximating the message
Students swap booths and listen to messages of the other two listening groups. They compare their classmates' oral renditions with the taped messages.	Listening	Checking accuracy and relevance of information

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Author

Judith Tanka is an ESL instructor and academic advisor at the University of California, Los Angeles Extension's American Language Center and is the co-author of Interactions I *and* Interactions II *listening skills books.*

Appendix

Results of a Survey on the Role of Listening in the Intensive English Program Curriculum

Population surveyed: 105 Intensive English Programs in the United States

Respondents: 67

Total hours of instruction per week: 22

Hours of listening taught per week: 5

Listening taught in combination with another skill (e.g., listening and notetaking or listening and conversation): 74%

Programs with language laboratory: 68%

Purpose of a language lab

a. Independent listening library: 32%
b. Both listening library and regularly scheduled, teacher-centered listening class: 59%

Condition of lab

a. State-of-the-art, meets all needs: 43%
b. Not fancy but meets most needs: 37%
c. Outdated, limited capabilities: 18%

Teaching materials used in lab

a. Audiocassettes with text/handouts: 91%
b. Video: 47%
c. Computers with sound: 15%
d. Interactive video: 13%

Future changes respondents would like to see in this area

a. Better training of their instructors in teaching listening strategies: 32%
b. More communicative use of language lab: 32%
c. More money to buy listening materials: 20%
d. Would like the program to acquire a language lab: 14%
e. More hours of the curriculum devoted to the teaching of listening: 11%
f. Programs requiring students to buy listening texts: 62%

Most frequently used listening texts (number indicates times text was mentioned)

Beginning Level

(13) *Listen for It* by J. Richards (1987, Oxford)

(10) *Interactions I—A Listening/Speaking Book* by J. Tanka (1990, McGraw-Hill)

(9) *Now Hear This* by B. Foley (1984, Newbury House)

Intermediate Level

(15) *Interactions II—A Listening/Speaking Book* by J. Tanka, (1990, McGraw-Hill)

(13)*Face the Issues* by C. Numrich (1990, Longman)

(12)*Listening In—Speaking Out: Intermediate* by S. Bode (1980, Longman)

Advanced Level

(19) *Consider the Issues* by C. Numrich (1987, Longman)

(18) *Learn to Listen—Listen to Learn* by R. Lebauer (1988, Prentice Hall)

(11) *Advanced Listening Comprehension* by P. Dunkel (1982, Newbury House)

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Distance Team Teaching and Computer Learning Networks

Dennis Sayers

It is much easier to describe what distance team teaching partnerships are not than it is to come up with a definition of what they are: Team teaching partnerships between two distant classes are definitely not student-to-student penpal projects; rather they are class-to-class collaborations. Although there are no set rules for organizing a team teaching partnership between teachers in two schools, in a typical partnership, at least two teachers will plan identical short-term projects in both their classes. As a culminating joint activity, each teacher will exchange her students' work with that of the partner class, allowing both groups to compare their efforts. These basic elements are common to every one of the hundreds of documented classes of distance team teaching projects during the past 70 years. Like many simple, powerful classroom strategies, these collaborations are perennial, with deep grassroots origins and a history long predating microcomputers (Sayers, 1990).

> *From the moment distance is introduced into the teaching equation, students and teachers are required to rely more heavily on educational technology as a cultural amplifier in their efforts to "turn up the volume" in their dialogue with a distant partner class, in order to compensate for the inevitable distortions introduced as messages cross time, space, and cultures.*

Another recurring feature of distance team teaching is the impetus it provides for teachers to become involved with classroom technologies of all kinds. From the moment distance is introduced into the teaching equation, students and teachers are required to rely more heavily on educational technology as a cultural amplifier in their efforts to "turn up the volume" in their dialogue with a distant partner class, in order to compensate for the inevitable distortions introduced as messages cross time, space, and cultures. Students' written communications become more meaningful to their faraway colleagues when supplemented by audiovisual or mixed media.

Finally, nearly every distance team teaching partnership creates a network for intercultural learning. The very fact of having a partnership with a distant class encourages local students to look more closely at their own communities and at the diverse perspectives that may be found right before their eyes, within their own class and school, and in their neighborhoods. As students complete projects with their distant classmates, they develop insights into how reading and writing can mediate intercultural communication. Moreover, if they are using word processors to polish their writing, and if they finally share their projects using global telecommunicaton systems, students will engage in intercultural learning.

Orillas: An Intercultural Distance Team Teaching Network

The classroom teachers who participate in the Orillas teacher partnership network, which I have helped coordinate since 1985, make use of electronic mail (e-mail) and computer-based conferencing to plan and implement joint educational projects between their classes, and to publish their students' collaborative work electronically. Orillas (from the Spanish *de orilla a orilla*—from shore to shore) is an interesting case of a contemporary intercultural learning network that marries the traditions behind decades of distance team teaching with the multifaceted possibilities presented to educators by modern communications technology.

Orillas team teaching partnerships are multilingual (in Chinese, French, Haitian Creole, English, Japanese, Portuguese, Spanish, and American and French Canadian Sign Languages) and multinational (with more than 100 schools, principally in Puerto Rico, Quebec, and the United States, but also in English-speaking Canada, Costa Rica, France, Japan, and Mexico). Orillas has been described as an exemplary curricular project for bilingual education programs (Cummins, 1986; Cummins & Sayers, 1990) adult literacy programs (Sayers & Brown, in press), ESL programs (Cazden, 1985), foreign language programs (Willetts, 1989), and writing programs (Figueroa, 1988). The network was also cited as a noteworthy project for linguistic minority students by the U.S. Congress Office of Technology Assessment (Roberts et al., 1987). Devillar and Faltis (1991) judged Orillas "certainly one of the more, if not the most, innovative and pedagogically complete computer-supported writing projects involving students across distances" (p. 116).

Orillas has always been concerned with seeking affordable alternatives to electronic networking, thus making intercultural learning accessible to a wide range of teachers from urban and rural areas, and industrialized or developing countries. Presently, most Orillas teachers pay nothing to send and receive electronic messages to fellow educators in 40 countries aside from the initial startup costs of purchasing a modem. This affordable approach is made possible by the linking—underwritten by the National Science Foundation (NSF)—of two computer networks: FrEdMail (Free Educational Electronic Mail) and Internet.

> *Students are reporters when they write articles for local newsletters; editors while revising and polishing their writing; and correspondents when they send finished articles for inclusion in the school newspaper produced by their partner class.*

For years, the NSF has advocated that universities should provide K-12 teachers with greater access to campus computers as the nation moves toward building what has been termed its new *information superhighway*. To this end, in 1989, NSF awarded a 2-year grant toward the development of a mechanism—the NSF Internet Gateway—for greater access of public school teachers to university computing. To launch this initiative, NSF chose the largest existing K-12 telecomputing network, FrEdMail, upon which to build its ambitious outreach strategy. FrEdMail is a confederation of several hundred electronic bulletin board systems (BBSs) in more than 150 school districts across the country and in several nations. During the day, teachers leave messages for distant colleagues on one of these electronic message systems and at night, when telephone rates are low, the BBSs call one another and pass messages along to their ultimate destinations. However, this approach has limited the international scope of FrEdMail.

The NSF Internet Gateway augmented the informal FrEdMail system, making it much more flexible and far reaching, and further reducing—indeed, in most cases, eliminating—the costs of exchanging e-mail between teachers over long distances. The NSF strategy was simple. Key regional FrEdMail BBSs located close to universities were identified. Under the direction of Al Rogers (FrEdMail's founder), these BBSs were specially configured to serve as gateways; that is, they were programmed to pass teachers' e-mail messages into the local university's mainframe computer, where the messages could then be delivered free to thousands of other university computers in countries connected by Internet. Thus, Orillas teachers and other public school educators were able to route their messages through the closest gateways, eliminating costs for most teachers participating in long-distance curricular projects.

This article focuses on the day-to-day logistics of establishing and maintaining an effective team teaching partnership, focusing particularly on the role of telecommunications in implementing successful distance learning projects. In brief, teacher partnerships (a) begin with a firm commitment between two teachers; (b) are inaugurated with an exchange of cultural information; and (c) culminate in some identical curricular activity in both classes, which is then shared with partner classmates.

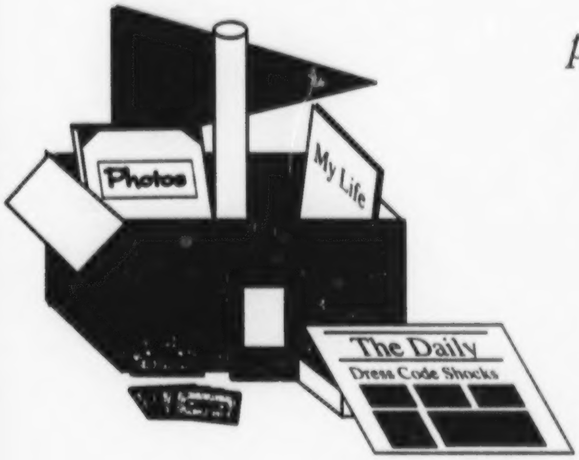
Getting Started Right

The English saying, "Well begun is half done" is nowhere truer than in the planning and initiation of effective team teaching partnerships. Three elements are especially important for getting off to a good start.

First, the commitment of both teachers is essential. Many effective partnerships begin when two teachers from neighboring communities who already know each other agree to work together, or when two teachers meet at a conference and plan to engage in joint curricular projects. Other teachers prefer to contact a "Partner Teacher Clearinghouse" like Orillas (reachable at its Internet address, Orillas@NYC.nyued.fred.org, or by phone 212-998-5485) to help locate a class in another state or country with which to work.

Perhaps the most critical element in distance team teaching is the quality of the working relationship between the two partner teachers who are determined to meet their mutually predetermined goals. Although a team teaching partnership may prove a simple, effective context for learning, it can only produce results if the partner teachers honor the commitment they have made to work together.

Second, before launching a team teaching project, teachers usually find it helpful to exchange "culture packages" to help break the ice and establish a common point or reference between classes by sharing group self-portraits. Culture packages are envelopes or small boxes filled with student autobiographies, maps, photographs, audio- and videotapes, student artwork, and other memorabilia from the school and the community such as postcards, school newspapers, and exemplary student work.



The spirit of the comparative community survey is to think globally and act locally, to borrow a phrase, and the project often leads to joint community actions initiated by teachers and students.

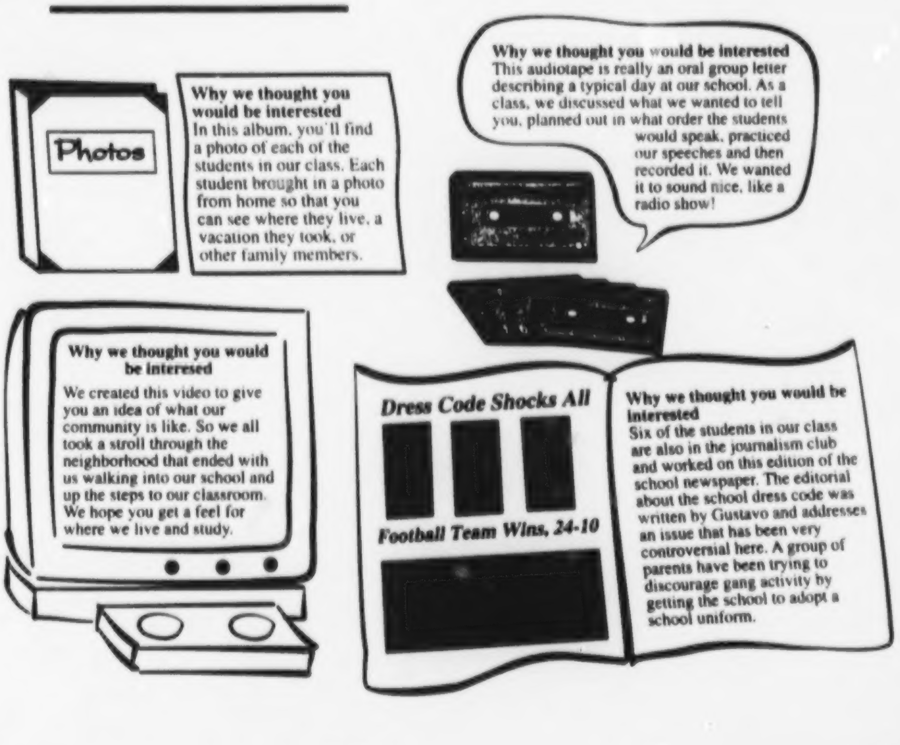
As school and community self-portraits are shared, partner classes begin to compare their communities and world views. This helps them develop the ability to think critically about their daily lives, their families, their schools, and their communities.

The day that a culture package arrives is an exciting day in any partner class. Students natural enthusiasm when opening the package can be channeled by teachers to further magnify the learning experience. This takes careful timing and a commitment by the teachers to provide relevant and timely feedback to one another. For example, it is usually best if the two teachers agree to mail the culture packages on the same date, rather than one class sending a package and then waiting for the partner class to send theirs (a wait that is certain to prove frustrating). Also, the sending class can help the receiving class maximize the impact of the culture package by including a detailed packing skip on which the teacher indicates her class's rationale for selecting each item; for instance, the sending class might include these annotations for the receiving class (see bottom).

The receiving teacher can use this packing slip to shape her class's discussion as the contents of the culture package are revealed, item by item.

The first impulse upon opening a culture package is to immediately display its contents. However, before exhibiting the culture package, it is very helpful for the receiving teacher to take a few moments and note her students' reactions to the items. She can ask her students to respond to such topics as what the class liked best or found most interesting about the package, questions students have after receiving the package, and things about the sending class, school, and community that the recipients would like to know more about—all topics of tremendous interest to the sending class. It is important to mail these questions and comments by return post to the partner class as soon as possible. The receiving teacher's notes should offer invaluable feedback to the students who sent the culture package and should stimulate these students to develop a more critical awareness of their school and community.

After exchanging culture packages, classes should begin a team teaching project that extends the curriculum in both classes, a project that can be completed by a specified date, usually before the end of each semester. The most effective team teaching projects are those which make sense in both



Why we thought you would be interested
In this album, you'll find a photo of each of the students in our class. Each student brought in a photo from home so that you can see where they live, a vacation they took, or other family members.

Why we thought you would be interested
This audiotape is really an oral group letter describing a typical day at our school. As a class, we discussed what we wanted to tell you, planned out in what order the students would speak, practiced our speeches and then recorded it. We wanted it to sound nice, like a radio show!

Why we thought you would be interesed
We created this video to give you an idea of what our community is like. So we all took a stroll through the neighborhood that ended with us walking into our school and up the steps to our classroom. We hope you get a feel for where we live and study.

Why we thought you would be interested
Six of the students in our class are also in the journalism club and worked on this edition of the school newspaper. The editorial about the school dress code was written by Gustavo and addresses an issue that has been very controversial here. A group of parents have been trying to discourage gang activity by getting the school to adopt a school uniform.

classes. Obviously, as teachers negotiate the design of their joint project, they need to communicate constantly, sounding out ideas, refining suggestions, setting deadlines, and ultimately putting their plans into practice.

This is where telecommunications—e-mail and computer conferencing—can play a vital role. It is likely that each partner teacher will have different curricular goals: For example, one teacher may be teaching ESL through social studies with a unit on families, while her partner might have a math/science unit on mapping. Yet if they have access to e-mail, these teachers can plan a common activity in such a way that both curricular goals are achieved and extended. For example, students in both classes could ask parents for their birthplaces and could then present this information in mapping terms (see below).

The partner classes could then exchange these particulars, perhaps provoking discussions on immigration and family mobility. In the example above, the student's family tree reveals much about Caribbean history and migration to New York. The key point in this example is that both teachers have designed an achievable team teaching project to complement, extend, and enrich their preexisting curricular units.

Three Types of Team Teaching Projects

Partner teachers generally undertake one of the three types of curricular projects described below.

Shared Student Publications

Classroom journalism and publishing are among the most common team teaching projects. This is because student newspapers and magazines are a flexible format into which almost any type of writing can fit. Also, everyone in a student journalism project has clearly defined roles.

Students are reporters when they write articles for local newsletters; editors while revising and polishing their writing; and correspondents when they send finished articles for inclusion in the school newspaper produced by their partner class. Every element of classroom technology also has a clearly defined, familiar function. For example, computers become typesetters or teletypes at various stages of the editorial process. If teachers wish to take full advantage of the daily give and take that e-mail makes possible, two partner classes can plan and publish a joint newsletter by establishing a joint editorial board. Students from both classes would form a panel to make the decisions that go into a successful journalistic product, ranging from the title of the newspaper and the topics that reporters will cover in both classes, to the final stages of production involving artwork, layout, and printing. This project can be enriched by inviting reporters and editors from community newspapers to offer professional advice to students and by organizing field trips to local newspaper offices.

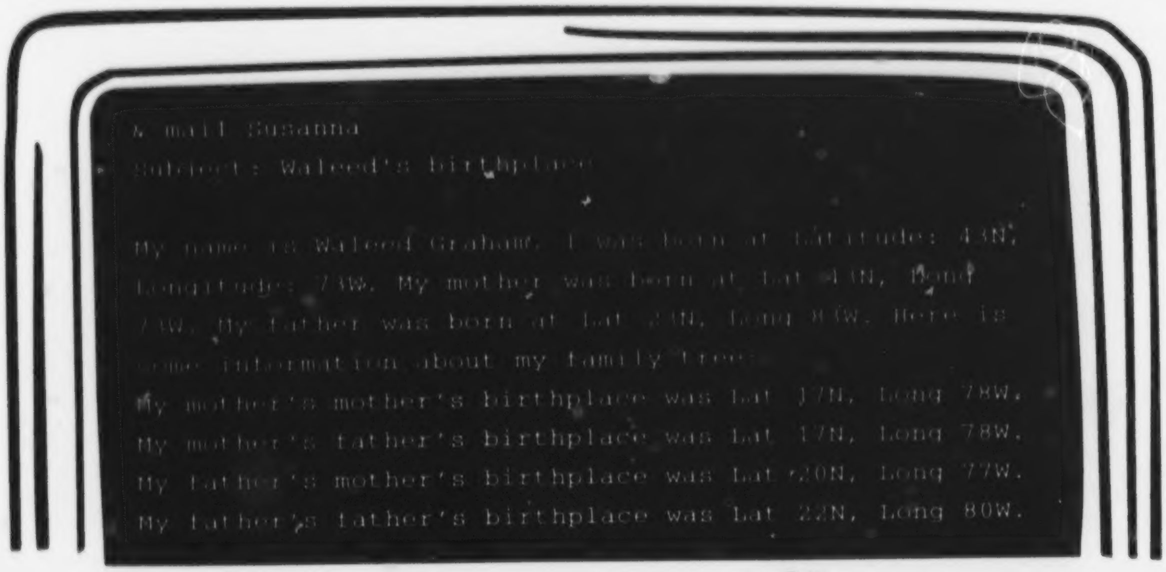
Comparative Investigations

The second type of team teaching project can take many forms, but one of the most popular and illustrative is the comparative community survey. Here, the partner classes pick a theme of common interest. This theme is usually a controversial one that confronts and challenges the students' respective communities (e.g., homelessness, drug abuse, deforestation, or the depletion the ozone layer). The classes nominate and evaluate together various items for inclusion in a joint community survey that taps public opinion on their chosen theme. Selected items provide quantifiable data and open ended reactions. When the survey is completed, the partner-class teachers help students analyze the results and to craft a report of their community's stance toward the controversial theme. These reports are then shared between partner classes. The spirit of the comparative community survey is to think globally and act locally, to borrow a phrase, and the project often leads to joint community actions initiated by teachers and students. Throughout this type of project, students and teachers make constant use of e-mail to coordinate actions in both classes as students shape their collaborative research.

The goal of this activity is to develop students' critical inquiry skills. As community self-portraits are shared, partner classes can begin to compare their communities and (often unexamined) world views. This same impulse drives other team-teaching projects that fall under this category, such as science investigations and contrastive geography projects.

Folklore Compendia and Oral Histories

Folklore and community narrative projects can involve numerous partner classes because the more wide-ranging and diverse the participation, the richer the final product. Local folklore abounds to share and compare with dozens of other classes in the Orillas network: proverbs and the fables with which they are often associated; folk games, riddles,



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& mail Susanna
Subject : Waleed's birthplace

My name is Waleed Graham. I was born at Latitude: 43N,
Longitude: 73W. My mother was born at Lat 43N, Long
73W. My father was born at Lat 23N, Long 80W. Here is
some information about my family tree:
My mother's mother's birthplace was Lat 17N, Long 78W.
My mother's father's birthplace was Lat 17N, Long 78W.
My father's mother's birthplace was Lat 20N, Long 77W.
My father's father's birthplace was Lat 22N, Long 80W.
```

and rhymes; traditional folktales; even lullabies and folksongs.

An especially important outcome of folklore studies is that students come to view their parents and relatives as vital sources of valuable cultural knowledge. Folklore studies often lead to more sophisticated oral history projects, in which students conduct more extensive, formal interviews with their peers or elders on themes relating to community history. Thus, this category of team teaching project is perhaps unique in its use of high technology and modern communications networks, but with the homespun goal of sparking students' involvement with oral traditions that span generations of family and community history, traditions that might otherwise vanish.

Conclusion

Through sharing culture packages and team teaching projects *between* distant classes, Orillas provides students with diverse opportunities to display and share their changing linguistic competencies and varied cultural experiences *within* their classrooms, thus fostering genuine L2 learning and authentic cross-cultural knowledge. These are the skills necessary for creating and sustaining learning communities capable of confronting the social, cultural, and ecological challenges of the coming years—that is, the sort of learning communities that have deep local roots as well as an extensive global reach.

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Dennis Sayers, Professor of Bilingual Education at New York University, received his doctorate from the Harvard Graduate School of Education. His research interests include biliteracy development, intercultural inquiry, binational migration, and the reduction of prejudice toward minority students through cooperative learning activities.

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Instructional Delivery Via Electronic Mail

Alice Anne Goodwin, Jim Hamrick, and Timothy C. Stewart

The Present

Language teaching specialists have long foreseen changes in language instruction as a result of emerging microcomputer technology and have anticipated significant differences in the duties classroom teachers would have to perform. As is often the case in the development and proliferation of particular technologies, however, applications of educational technologies have evolved in unanticipated ways. In the case of microcomputers and English language instruction, the personal computer has yet to replace the classroom instructor. Even so, classroom instructors have found it necessary to add wordprocessing and other computer skills to their pedagogical repertoire (Haas, 1989; Jogoda, 1989).

The use of electronic mail (e-mail) is one example of a technology that is developing unanticipated applications. E-mail was originally designed as a channel of communication among various military units. Few specialists anticipated the powerful attraction that speedy, inexpensive, and secure communication might have for members of the academic and business communities. Today, commercial, scholarly, and personal e-mail use far exceed its use a means of communication between military agencies.

Although e-mail in English language instruction has been used primarily for interpersonal communication between learners (e.g., electronic penpals), we believe that e-mail technology is emerging as a means of instructional delivery across national borders. We will describe our efforts at using e-mail as a means of providing instruction in composition, U.S. academic culture, and research skills to learners preparing for intensive English study in the United States.

> *Few specialists anticipated the powerful attraction that speedy, inexpensive, and secure communication might have for members of the academic and business communities.*

Background

The use of e-mail beyond our local area network (LAN) is a relatively recent development in our workplace, the English Programs for Internationals (EPI) at the University of South Carolina. EPI provides English for academic purposes instruction in a U.S. university setting for students from various academic and cultural backgrounds. The majority of students enrolled in the program are bound for academic study in the United States.

Initially, e-mail was used by some faculty as a means of maintaining personal communication with program alumni. Other faculty have used e-mail to access professional lists on electronic bulletin boards (e.g., TESL-L, SLART-L, CTI-L) so that they can keep up with developments in their fields (Jennings, 1987). These initial uses, though beneficial for faculty development and morale, gave no hint of what might come in terms of instructional uses of e-mail.

The Learners

In the Fall of 1992, EPI staff were approached by Ian Palmer, program officer for English Orientation and Enrichment of LASPAU (Latin American Scholarship Program of American Universities), regarding the possibility of using e-mail as a means of delivering English language instruction to LASPAU scholars prior to their arrival in the United States. EPI and LASPAU personnel recognized that although the designated period of study for their intensive language students (e.g., 2, 6, or 9 months) is adequate for language development, it is in many cases inadequate for the cultural and academic adjustments faced by this group of mature students. Some of these students, already committed to their own academic interests and research agendas, find the transition to the United States and its academic life extraordinarily challenging. EPI and LASPAU personnel recognized the potential benefits of using e-mail to provide a head start for the students in their language training as well as their cultural adjustment.

Such communication also helped create rapport between participants and the instructor, a very important aspect of language learning and an especially challenging task over the wires and cables of an electronic network.

Most of our LASPAU scholars are engineering students with ready access to computers and e-mail at their respective universities. With these students, EPI undertook a new project using e-mail: distance education in English. We contacted 18 students and received responses from 8 scholars in Peru, Paraguay, Ecuador, El Salvador, Colombia, Chile, and Mexico.

The Technology

The distance education project became possible, or at least logistically feasible, when EPI was able to connect with the university's fiber optic lines in 1992. This took a great deal of coordination between the program and the computer services branch of the university and suffered from the usual delays caused by challenging technology and scheduling.[1]

The Curriculum

Over the past year, faculty and students have been using e-mail as an instructional tool. In our advanced levels, students have used e-mail to communicate with each other and with teachers in the program. This has usually involved dialogue journals with the professors and/or ESL students in other schools. One class has joined *Scrapbook USA*, a library database project, to which students contribute articles, poems, and stories.

In determining the curriculum for the distance education in English course, we emphasized reading and writing activities that addressed aspects of academic writing. We created a series of assignments to lead the students from basic academic writing to text analysis to comparative analysis of texts written in different genres for varying academic purposes.

In the first assignment, students wrote their professional biographies and curriculum vitae. The purpose was to let us learn a little about the participants' jobs and educational backgrounds. It also gave us important information about the students' English learning experiences. Most importantly, this assignment served as a diagnostic essay through which we could judge the linguistic competence of the students' written English. The students were required to compile and send their responses over the network.

In the next assignment, students did a rudimentary text analysis of their own writing in Spanish and in English and compared the results with their professional biographies or with articles or speeches they had written in Spanish or in English. We asked them to analyze their texts by counting the average number of sentences per paragraph, the average number of words per sentence, the average number of noun-verb pairs and the number of passive constructions. In this way, they (and the instructor) obtained an overview of their typical paragraph length, sentence length, the amount of subordination and differences in style, both in Spanish and in English. The students sent the instructor the two writing samples and their analyses with a comparison of Spanish to English. The instructor responded with a commentary on the students' English writing style and a comparison to the expected conventions of written English at a university.

Along with the above assignments, the participants received by e-mail articles and excerpts from textbooks and journals in the fields of computer science and engineering. They focused on reading, summarizing, analyzing, and responding to these texts in written academic English. The instructor checked their responses for linguistic and stylistic problems as well as for overall organization. For one assignment, students were asked to read the article, write a one-paragraph summary of the content, and respond with their opinion in another paragraph. In subsequent assignments, students were asked to summarize an article, but then to respond in a more directed fashion, concentrating on a specific feature of the content such as the process described or problems that could occur. For other assignments, they were asked to predict or anticipate other aspects of related material, for example, how a particular technology might become a problem in 10 years.

In some Central American countries, e-mail transmissions are collected throughout the day and then sent once every 12 hours.

An additional feature of the course was that the students wrote to each other in English to get to know each other. Although this may not be, strictly speaking, an academic assignment, it helped their acculturation to EPI, to the University of South Carolina, and to the United States. Such communication also helped create rapport between participants and the instructor, a very important aspect of language learning and an especially challenging task over the wires and cables of an electronic network.

Difficulties and Benefits

As with any new course, there were and continue to be some difficulties, mostly technical. An initial difficulty was getting the connections to Internet. Sometimes we still have problems when the system goes down on our campus or when the systems go down on the receiving campuses. Additional problems arise when different systems are not completely compatible. For example, one student could not read the assignments in "long format," but the instructor couldn't seem to send them any other way.

The e-mail project has been a learning process. This is new technology for our program and many of the possibilities—using on-line news services, lists or bulletin boards for student use—haven't been incorporated into our curriculum yet. However, there is always help available. For one thing, the e-mail students give us ideas and possible solutions to technical problems. In addition, there is a network list on Teaching ESL through Electronic Communication (TESLEC-L), where other ESL professionals and teachers post ideas and suggestions for use of e-mail in the classroom.

Other difficulties involve the particulars of delivering instruction over an electronic network. There are difficulties in maintaining contact between assignments, reinforcing deadlines, and establishing accountability for homework. There is often a time lapse between when the assignments are sent and when the participants receive them and/or respond to the tasks. For example, many participants hesitate to do the difficult text analysis assignment but go on to do the more familiar tasks of summary writing in the following assignments. Also, as the time for their arrival in the United States approaches, students stop responding to the assignments. Instead, they ask more pressing questions about arrival procedures, housing plans, and proficiency testing.

Despite the difficulties, students benefit in a variety of ways. The most obvious benefits for the students include increased communication in the target language and one-on-one interaction between the instructor and the student. Another benefit is the rhetorical and linguistic knowledge that the students are receiving. In addition, the students read, discuss, and analyze topics interesting to them as computer scientists and engineers. Thus, the assignments are discipline specific, focusing on content areas of real interest to the students.

The students also have an opportunity to "meet" each other and a program instructor. The students have the chance to ask questions about the program, university, weather, food, and accommodations. Because they ask about different cultural aspects of the United States, this eases their adjustment to the new culture, language, and customs.

Recommendations

In order to make this type of distance education course more successful in the future, we held interviews with the participants and sent out evaluations (also over the net). Based on the evaluations and on the information garnered from the interviews, we make several recommendations.

Administrative Logistics of Staffing and Salary

When choosing an instructor, many factors need to be considered. Initial course design and setup is very time consuming and the salary should reflect those responsibilities, but repetition of the course should alleviate many of the time demands. The instructor should be familiar enough with the e-mail systems to solve simple problems and to explain those solutions to the ESL students who may be experiencing them. The instructor also needs to be comfortable with the actual equipment. For example, entering student files and addresses on the system can be very time consuming, but knowledge of shortcuts and routes can simplify the process.

Another administrative concern involves marketability of the course for the future. Although initially such a course is extremely time consuming for administrators and the instructor, subsequent classes should be easier. This increases the marketability of the course by allowing instructional staff the time to target assignments to fit specific markets. It is vital that the instructor and anyone else working on the curriculum and assignments for the course be aware of the intended market and audience.

Scheduling of the Course and Assignment Deadlines

Our interviews revealed that the biggest problem with the course was the starting date. We waited until January 1 to begin the course for students who would be coming to the United States in March and May. This was an inadequate amount of time, especially for the students arriving in March. Many of them were teaching additional hours to compensate their departments for their absence, making financial arrangements for families, and otherwise tying up loose ends in their jobs and personal lives. They simply didn't have time to sit at the computer and write long essays in English, a difficult task for them in the best of circumstances.

To address this problem, we plan to begin futures courses immediately after the students are notified of their acceptance as LASPAU scholars in November. That way, students would receive at least the first two assignments before the long December holidays begin and be able to finish all the assignments for the course in January and February, leaving March free for their predeparture arrangements.

Another problem with scheduling is the time delay between giving an assignment and receiving the students' responses. Some students sent their second assignment 1 month after all others had completed it. Although starting the course earlier should help, the instructor and the teaching institution must be aware of factors that may delay student responses. For example, in some Central American countries, e-mail transmissions are collected throughout the day and then sent once every 12 hours. Other systems may have holding stations all over South and Central America and messages can take several days to reach the students or the instructor. Therefore, when giving assignments and deadlines, the instructor must build in a certain degree of flexibility to accommodate these problems.

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Following up with Students

A very important aspect of this course is the personal contact made with the program personnel. Therefore, follow-up contact between the students and the instructor (whether face-to-face or over the network) is essential. In our case, we were able to arrange meetings with almost all of the participants because most were coming to our program for continued English study. The students reacted very positively to this personal contact, seeking out the instructor on the first day in the program, and continuing to meet informally with the instructor about English and private matters.

After the students arrived in the United States, an extensive evaluation component was added to the course. The participants had private interviews with the course coordinators during which they evaluated the course. In addition, an anonymous questionnaire was sent to the students, and answers were tabulated.

The Future

EPI is in the process of installing a new e-mail system. This consists of a messaging system using SoftArc's *FirstClass*, a network bulletin board system as well as an e-mail package. The connection to Internet is via Information Electronics' *Postal Union Deluxe*, a gateway for the mail server to Internet. This connection allows EPI to manage its own accounts and addresses (and avoid having instructional accounts expire in the middle of a term). In addition, the new software provides translation to and from the Macintosh environment, so we are able to take full advantage of the Macintosh graphic interface and file management. We are also able to allocate additional storage as needed. The recipients can receive text files from us regardless of the system they use.

In addition to the e-mail support of interested user groups, the new software supports on-line conferences, "chatting" (i.e., real-time dialogue via the computer within our network), and Internet news groups. As a final bonus, the software supports dial-in access, so that teachers are able to read and send e-mail to anyone with a Macintosh computer and modem.

In the near future, EPI hopes to have a series of assignments that can be broadcast all over the world, tailored to individual participants—business students in Indonesia, engineers in Latin America, or diplomats in Africa—to give them the opportunity to learn English in the United States while remaining in their home countries.

Note

1. The individual pieces of the system that had to be put in place included a router and modem from the Computer Services Division (CSD), thin-wire Ethernet to the computer lab, and a gateway (Cayman's *GatorBox*) from the university network to the Apple *Localtalk* network. When that happened, every computer in the student lab, the faculty offices, and the administrative offices had access to mainframe services using Brown University's telnet terminal emulation. Once the hardware and software was in place, we had to establish instructional accounts with CSD for our teachers and students on the university mainframe, which uses IBM's *Conversational Monitoring System* (CMS). Next, we had to become familiar with *MAIL* (Rice University's e-mail package) and *NAME*, an electronic address book.

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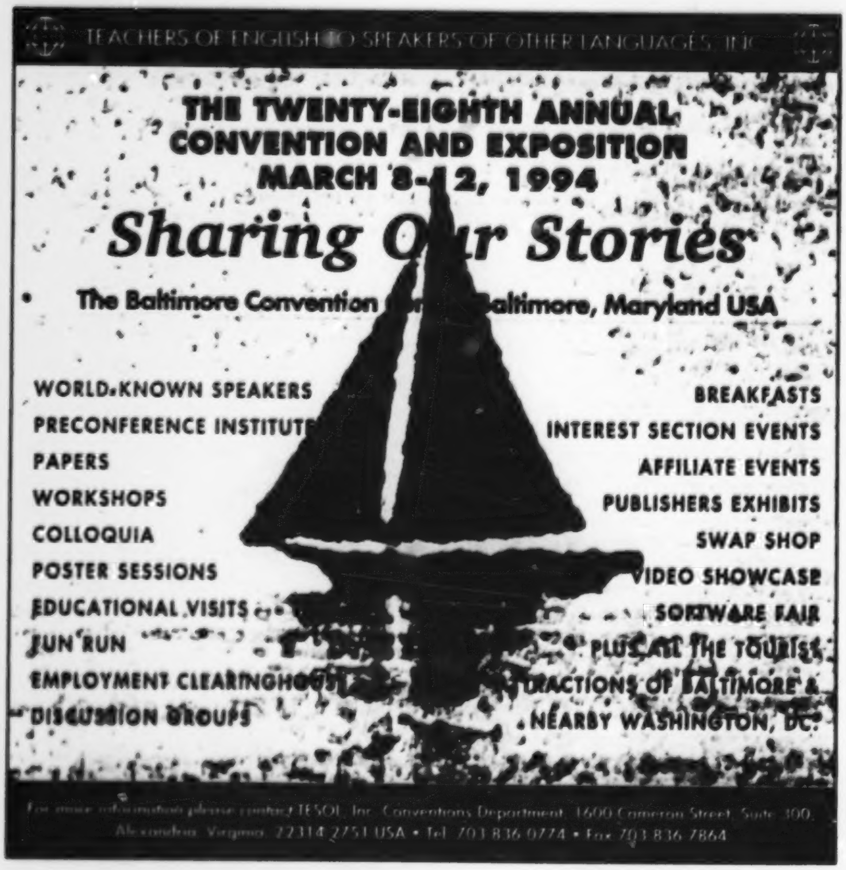

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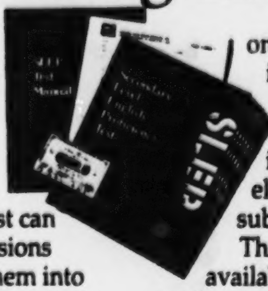

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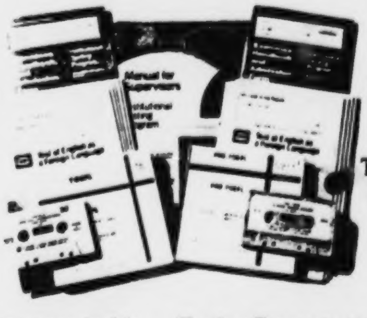

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Two Wrongs Can Make A Right

Susan Jay

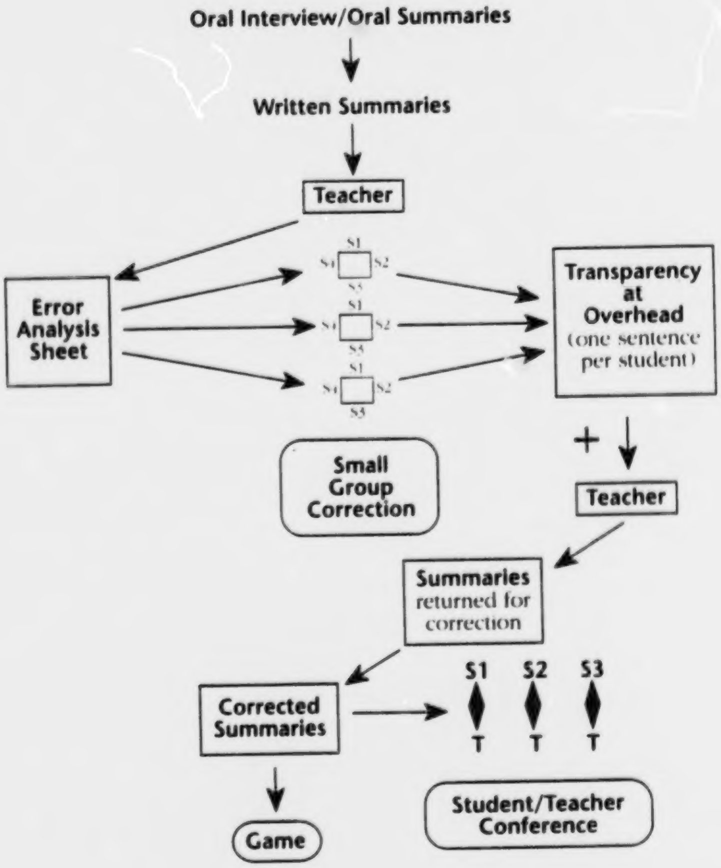
Adult L2 learners have particular social, cultural, and linguistic needs when learning English as they prepare for their roles in a North American workplace. Despite the increasing development of technology in the world of work, adult ESL teachers often neither need nor have access to advanced technology, relying instead on simpler, more conventional forms, such as the overhead projector (OHP). When incorporated meaningfully into the classroom, the OHP can facilitate the process of helping students become self-directed independent learners and workers.

To help my adult ESL students bridge the gap between the classroom and the workplace, I shifted from a teacher-centered approach for developing oral and written skills (Jay, 1988) to a student-centered method that focuses on developing the sociocultural and linguistic skills and strategies necessary in the North American workplace. Although getting a job may be students' initial focus, keeping it and advancing can be greatly affected by their ability to understand and get along in that environment. As such, I have become an advocate of a proficiency-oriented approach to language learning that addresses early in instruction the dual concerns of fostering communication and accuracy (Omaggio, 1988).

In my classroom, the proficiency-oriented approach is pivotal to moving the students from dependent to independent learning and assessment. Integrating the OHP into the process of error correction serves to further the acquisition of culturally appropriate behavior (See Figure 1 for an overview of the stages of this process).

When in front of a class, at an OHP, the students must face an audience while explaining information. This, in turn, provides an opportunity for students to develop communication skills and strategies relevant to this kind of task. By participating and observing others in this process, students begin to develop a mental image of what an effective interchange looks and sounds like. Once internalized, this understanding helps students to become responsible for achieving individual proficiency in similar situations inside and outside the classroom.

Figure 1
Error Correction Process


Oral Interview/Oral Summaries
Written Summaries
Teacher
Error Analysis Sheet
S1
S4
S2
S3
Transparency at Overhead (one sentence per student)
+
Small Group Correction
Teacher
Summaries returned for correction
Corrected Summaries
S1 S2 S3
T T T
Game
Student/Teacher Conference

Oral Activities

The implementation of the method begins with a two-part oral exercise. In the first, the pairs or small groups of students orally interview one another; in the second students summarize aloud the information they obtained in the interview. Because in my program the focus is workplace training, appropriate themes might be meeting someone, introducing someone, or interviewing for a job.

At some point either before, during, or after the interview, we discuss as a class what kinds of follow-up questions would be considered culturally appropriate, what kind would be either prying or offensive, and what kind could go either way. In the course of this discussion, I also introduce ways for presenters to respond. This exercise provides an opportunity to evaluate the cultural understanding in the class and to plan how to address these needs.

After the interview, the students take turns summarizing what they've learned for the class. Questions from the audience are encouraged because they provide an occasion for the presenter to respond spontaneously. The question and response period leads into such areas as asking for clarification and correcting misunderstandings. There are appropriate and inappropriate ways in which such activities are undertaken, so this activity helps students become culturally sensitive to what is acceptable.

The objectives in this phase are that students retain and organize the information they heard and then be able to retell it comprehensibly in their own words. These activities are repeated and expanded using an OHP later on. At this stage, the students should begin to develop the self-confidence needed for oral presentations and the response period.

Written Activities

As the oral activities proceed, the students' diverse levels of linguistic and cultural competence become apparent. The students themselves will have seen and heard several ways of reporting information and have a basis for comparing their own presentation styles with those of their classmates. A general discussion on what makes such a presentation effective reinforces the skills needed for successful interactions.

Once the oral summaries have been presented, students take one class period to write a summary of what they have said or heard in discussion. My objective is to get the students used to completing a task within a specified time frame—something they will have to do at work.

With the written summaries in hand, I create a master error analysis sheet, that is, a numbered list of sentences compiled from the summaries. Each sentence represents one type of error. It is helpful to focus on "good" errors (those that offer an occasion for a class review). Obscure, convoluted errors are of no benefit, and I avoid them.

Small-Group Correction

The class divides into groups of three or four (see Figure 1, p. 30). Each student has an error analysis sheet and a brief explanation about its purpose. The fact that each student has contributed to the list helps allay any concerns that someone will be singled out or ridiculed. The groups then work together to correct the sentences in as straightforward a manner as possible (to avoid extensive rewriting).

During the group work, I have found that circulating among the students encourages them to talk to each other, express and support their own opinions, and then come to an agreement. As there is often a tendency for adult ESL students to want to work independently, I actively promote discussion and group effort. At times students may also need some assistance. For example, if one group finishes the sheet before the others, I will indicate which sentences they have miscorrected.

This exercise has many benefits, because it fosters the kind of cooperative learning that prepares the students for teamwork on the job. From a grammatical perspective, it is an excellent opportunity for peer tutoring. In addition, the students come to realize how much they already know and how much they can offer their peers.

Error Correction at the OHP

As soon as the groups have completed the error analysis sheet, the class reassembles to move into the next phase. Using the OHP to project the transparency of the original, uncorrected sentences, students take turns coming to the overhead at the front of the class to indicate the corrections necessary for each sentence. Because there are as many sentences as there are students, everyone has a turn to compare responses.

This exercise at the overhead projector simulates some of the pressure a student will face in the workplace when questioned about a task. Admittedly it creates stress for the student, but it is in a supportive environment. Being able to successfully explain something in a second language in front of a group develops self-confidence.

Individual Summaries and Follow-Up

As the students rewrite their summaries, we conference privately to set individual goals for improvement. Occasionally I use the corrected versions for a game. I remove the identifying information about author and subject, make a photocopy of each summary, and post them around the room. The class circulates and tries to identify the author or subject of each summary. This technique stimulates interest in other students as well as providing a way for students to compare writing styles.

Conclusion

The effects of a proficiency-oriented methodology are cumulative. Through increased understanding of the elements of effective communication, learners are able to assume responsibility for their own achievement. Students become more competent at self-directed learning and assessment as they engage in and reflect on the communication process. In the classroom, the error analysis activity provides a direction for follow-up focus and instruction on grammar. For a student to achieve proficiency, accuracy needs to be incorporated into language training.

Students must manage many variables at once while trying to communicate a meaningful and accurate message. Physically, while standing before the class, they need to coordinate handwriting to a printed message projected on a machine through the obstacle of a bright light; they also have to adjust their voice to compensate for the noise of the machine. Linguistically, they have to control both the focus and accuracy of their communication as well as that of their audience. Socially, they need to use appropriate body language and behavior to deliver the message and entertain follow-up queries. Similar kinds of challenges are present in a job. The intertwining of educational and social goals makes the classroom what it should be—a supportive environment in which to hone the skills and understanding needed for interactions beyond the classroom. This, then, sets the scene for continued learning once the student leaves the classroom.

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Teacher Talk Versus Book Talk

Lynn Poirier

The international teaching assistants enrolled in my pronunciation class had a big problem: They would soon be in a classroom teaching undergraduates, but they did not recognize the difference between *teacher talk* (i.e., transactional speech) and *book talk* (i.e., written language). Because they were familiar with reading and writing English, not speaking it, their lectures and oral presentations sounded like spoken versions of written texts. Their thought groups were long, complex pieces of language; key words were seldom stressed; visual aids were not used, and the pace of the entire presentation was too fast to allow for effective note-taking.

Reflecting on the Problem

I introduced the students to the idea of sentence stress and rhythm using the exercises in their textbook, *The Manual of American English Pronunciation* (Prator & Robinett, 1985). I then asked each student to select a textbook excerpt from his or her own field, to separate the thought groups with slashes, and to underline the focus word stress within each thought group (what *The Manual* calls *sentence stress*). After marking the text, each student was to use the markings as a guide and to read it onto an audiotape. Unfortunately, the markings did not transfer from the page to their speech. What I got was several minutes of speech virtually undifferentiated by thought groups, stress, or intonation. In fact, had I not had the actual text in hand, I would not have known what they were talking about. Clearly, this text-based exercise did not teach them about the real-world differences between transactional speech and written language.

Further attempts to help the students recognize and produce transactional speech were equally frustrating. Working with a monologue from a dramatic play, the students recognized that their renditions were different from the recording I played in class; however, their response was, "But this is a play. It is not real. No one talks this way in real life."

I asked them to observe their own professors' use of language, but the students were so involved with understanding the "what" of the lectures that the "how" passed them by. Their oral presentations still showed no transfer of the concept of transactional speech—of the use of thought groups and sentence stress or focus to clarify meaning. I needed some way of capturing teacher talk so that the students would have a chance to examine it from a variety of angles.

Searching for Solutions

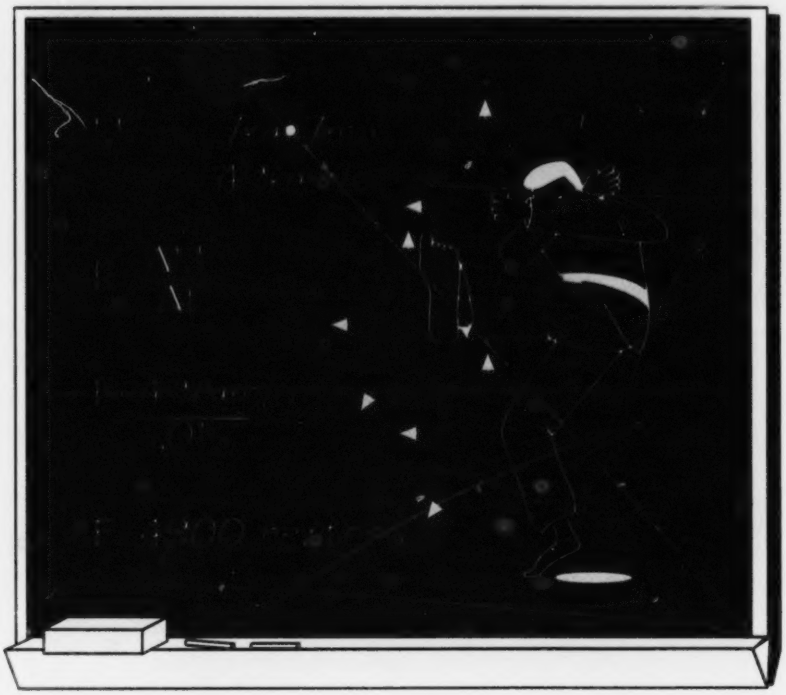
The solution came in the form of a videotape of an undergraduate physics class at the University of Maryland. I selected a short segment of the video which included an explanation using diagrams and formulae.

Because of the earlier activities they were very familiar with the marking system. (See Appendix A on p. 33.)

Not surprisingly, however, they found this difficult to do. Not understanding the conventions of transactional speech, they tried to make sense of the transcript as if it had been taken from a written text. They said that the language was confusing and disorganized. When I asked them if they expected to understand the lecture, they said they didn't.

At this point I asked them to watch the segment and to try to understand as much as possible of what the lecturer was saying. To their surprise, it made sense. When I asked them what had made the lecture so clear and easy to understand, they answered that the language was slow enough for them to follow and that the diagrams and formulae on the board had helped them.

We watched the video a second time. This time, I asked the students to use a different color pen and to mark the thought groups (i.e., the pauses they heard) where they occurred on the transcript. When we discussed their answers, they were amazed to see that many of the lecturer's thought groups were only three or four words long, not the six to eight words as they had previously marked on their transcripts. (See Appendix B on p. 33.)



I then transcribed the segment without punctuation marks or capital letters. At the beginning of the class, I told the students that they would be analyzing part of a lecture on the physics of karate and asked them to mark the thought groups with slashes and to underline the focus words—or sentence stresses—on the transcript.

The students watched the video a third and fourth time, using the pause button to give them time to make their marks. They listened for and underlined the lecturer's use of focus words (i.e., words highlighted for meaning by stress and intonation). The students now saw (on their transcripts) as well as heard how the lecturer highlighted new information and key words. What they had seen as incoherent backtrackings and repetitions, they now heard as a way of marking and clarifying new information. The students finally grasped the differences between written language and transactional speech—between book talk and teacher talk. Even better, they now believed what I was telling them—this was real teacher talk, not a play or a textbook excerpt.

Resolution

Although using a videotaped lecture segment did not solve all of the students' pronunciation problems, it did serve as a catalyst for change. The videotape had captured an example of teacher talk, and it allowed the students to look at it from several different perspectives. Comparing the written transcript with the videotaped lecture served to underline the differences between written texts and transactional speech. After viewing the video, my students began incorporating aspects of teacher talk in their oral presentations. They used simpler sentences and shorter thought groups. They began to use sentence stress and visual aids. They spoke at a slower pace. The video had shown them a new way of communicating, and they were eager to use it.

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Author

Lynn Poirier has taught EFL in Japan and the People's Republic of China. She has been an ESL instructor at the Maryland English Institute, University of Maryland at College Park, for 9 years. She is interested in the uses of technology and in learning styles and strategies.

Appendix A

Transcript of Lecture Segment Marked Before Video Presentation

You can calculate the momentum in a simple way/ just estimate as people have done that what's moving/ is about the mass of seven kilograms/ that's just taking into account the first and the upper arm/ then the momentum that they can generate/ is the mass times the velocity that's equal to / seven kilograms times let's say times seven meters/second/so that's 49 kilograms meters/second/ok now when they actually hit somebody/ a collision takes place when they hit a board/ a collision takes place/ and the duration of that collision let's call that delta t/ is roughly 100th of a second/ so therefore the impact the force/that they are capable of exerting on something which would be the change in momentum over delta t if all of the momentum if when they collide with something their hands and arms come to a complete stop the change in momentum is 49 kilograms meters/second the change in time over which that takes place is a hundredth of a second so that's approximately 4900 newtons now a newton is about five pounds so that's about well let's say that's a if I divide that into pounds that's uh 1,000 pounds so that's enormous force that they can generate so now let's see some punches

Note. The students stopped marking the text at about the halfway mark because they could not understand what they were reading.

Appendix B

Composite Transcript of Lecture Segment Marked After Video Presentation

You can calculate the momentum/ in a simple way/ just estimate/ as people have done/ that what's moving/ is about/ the mass/ of seven kilograms/ that's just taking into account/ the first and the upper arm/ then the momentum/ that they can generate/ is the mass/ times the velocity/ that's equal to / seven kilograms/ times/ let's say/ times seven meters/second/so that's/ 49 kilograms meters/second/ok/ now when they actually hit somebody/ a collision takes place/ when they hit a board/ a collision takes place/ and the duration of that collision/ let's call that delta t/ is roughly 100th of a second/ so therefore/ the impact/ the force/that they are capable of exerting on something/ which would be the change in momentum/ over delta t/ if/ all of the momentum/ if when they collide with something/ their hands and arms come to a complete stop/ the change in momentum is 49 kilograms meters/second/ the change in time over which that takes place/ is a hundredth of a second/ so that's approximately 4900 newtons/ now a newton is about five pounds/ so that's about/ well let's say that's uh/ If I divide that into pounds/ that's uh/ 1,000 pounds/ so that's enormous force/ that they can generate/ so now let's see some punches

Note. Although no student was able to mark the entire text in this much detail (this was not a linguistics class), they were all able to get 80-90% of the thought groups and focus words marked—enough to show them how a teacher talks to a class.

Teaching Writing on a Computer Network

Nancy Sullivan

Current educational software packages include computer conferencing programs (for real-time discussions), mail systems, and heuristics for planning and revising writing. The heuristics guide the students through a series of questions to help them explore topics, while another set of questions helps the students review and revise papers. These electronic discussion programs play an important role in creating positive attitudes among students from culturally diverse backgrounds by providing a student-centered forum for discussion. Indeed, computer-assisted learning (CAL) provides a forum for social interaction, collaboration, negotiation of meaning, and dissention. In addition, transcripts of the real-time discussions can be stored easily as a shared accessible resource for research and reference.

This article describes my 2-year experience working in a computer-assisted writing laboratory at the University of Texas at Austin. Courses for both native and nonnative speakers of English were conducted in the lab, and we used an approach to instruction in which computer conferencing was an integral component.

Interaction

During their electronic discussions, students sat at terminals and discussed the topic at hand—a student's essay, a reading assignment, or poetry, for example—or brainstormed ideas for topics. Each statement, response, or question transmitted appeared on all the other students' computer screens. The message automatically appended the student's name, so other students could identify the author. The conversation proceeded electronically, with all students contributing at the same time.

We analyzed the initial discussions of 19 language minority students to determine how electronic discussion might stimulate student participation and reduce teacher dominance. During the period we monitored, 181 individual messages were sent during a 40-minute discussion. Of these messages, 14 were sent by the instructor: 1 introductory message, 6 responses to individual student's remarks, and 7 general remarks. The remaining 167 messages (1-8 lines each) were sent by the 19 students. Fourteen of these messages were from a student to the instructor, and 107 were from one student to another.

In this conferencing environment, students did more than just respond or make comments—they actively pursued information. In our sample, 23 questions were asked with 8 directed to the class as a whole and 15 to individual students from other students. The instructors' remarks were only a small percent of the total discussion. Similar results were found in freshman English classes for foreign students.

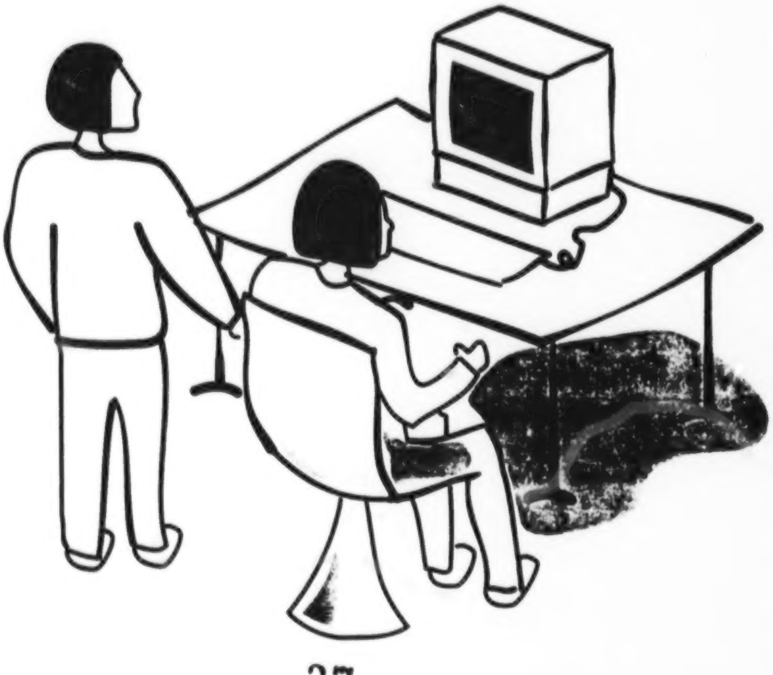
One report on exchanges in oral classrooms revealed that teachers initiated the discussion 81% of the time; that is, out of 590 teacher-student sequences, 480 were initiated by the teacher, and 110 were initiated by the student (Mehan, 1979). In general, literature attributes approximately two-thirds of classroom speech to the teacher. Even in L2 classrooms, 65% to 75% of the speech is attributed to the teachers (Chaudron, 1988). In the computer-assisted classroom, the students were clearly more empowered than in the traditional classroom. The change in physical environment alone changed the student-teacher power structure.

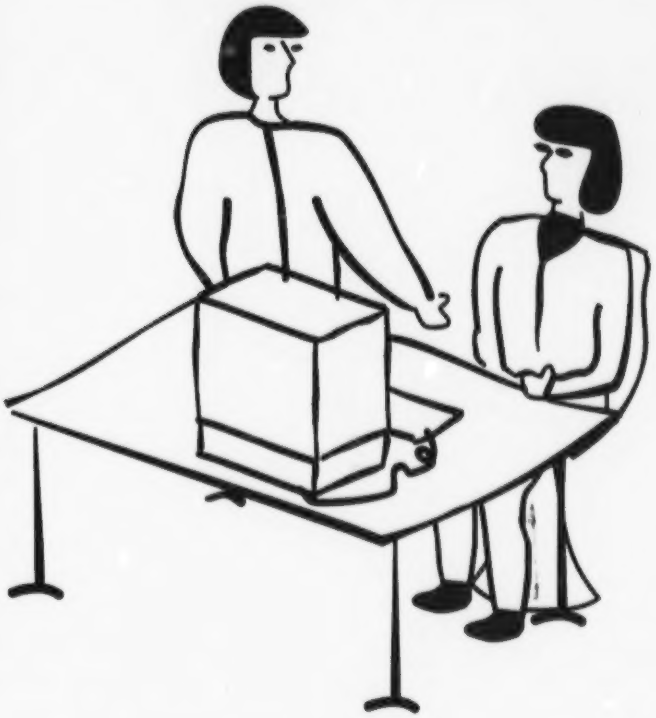
The conferencing environment was also freer of risk than a traditional teacher-centered classroom. ESL students are often hesitant to speak out in class because of shyness, insecurity about being understood, or cultural reasons (e.g., in many cultures the students are not expected to speak up in class). In this setting, however, students who needed more time to form responses were able to present their opinions and to interact more easily. In short, in our electronic discussions, all the students were able to participate actively: Working with a computer screen and keyboard was less threatening than having to speak out loud in front of peers and instructors.

Because intensive reading stimulates interest and provides students with models of Standard English, it is an effective complement to CAL. For example, the minority students' readings focused on topics related to the power of language: Black English, gender-based speech issues, bilingualism, violent language (e.g., rock lyrics), and taboo language (e.g., the use of obscenities and profanities)—topics that affected their lives and generated discussion.

Collaboration

As they prepared for writing assignments, students shared what they knew and brainstormed in small, manageable electronic discussion groups of four or five participants. Collaboration during electronic conferences





enabled them to draw out particular colleagues with expertise or insights specific to their cultural backgrounds.

For example, a Spanish speaker was asked during a discussion on sexist language to contribute her insights on the gender-based endings in Spanish and whether she felt that such usage was sexist. She responded that she didn't think the endings were sexist but rather that they helped clarify grammatical relations. The students were constantly asking each other for opinions and insights—particularly from students with different cultural backgrounds.

The students also collaborated by critiquing each other's papers. They answered a series of prompts on the computer and shared their careful observations with the classmates whose papers they were reviewing. The exchanging and sharing of knowledge fostered self-confidence and a sense of contributing to the group.

Negotiation of Meaning

One of the most appealing characteristics of computer conferencing was that the students had an opportunity to negotiate meaning and improve their problem-solving skills. Negotiation took many forms. Sometimes, it was a strident response followed by a refusal to engage. The computer format allowed participants to drop issues or avoid confrontations without being exposed to public censure.

Frequently students negotiated by asking for clarification of another participant's remarks. In the beginning, students were often hesitant or unsure of themselves. However, they soon prodded each other into making more precise statements in support of their arguments. As a result of this pressure to be precise, students learned how to present their statements with increased clarity.

Dissention

Face-to-face interaction, especially between teacher and student, can be intimidating for students and often inhibits dissent. The students my colleagues and I worked with learned to freely voice opposing viewpoints at the computer because computers are nonconfrontational. Consequently, students were able to investigate the "role that controversy and intellectual divergence play in learning and thinking" (Cooper & Selfe, 1990, p. 849). The unedited transcripts from a discussion on bilingual education and the English-only movement show that students had learned to articulate their views by electronically communicating about the impact that English and bilingual education has had on the members of their community:

> Student A: All I'm say is that bilingual Education is detrimental to society. It does not place enough importance on English as a means for a successful life.
>
> Student B: People don't understand that it [adoption of English as the official language] is for the good of the whole.

As the students were provided with a forum to express their ideas and consciously take part in the intellectual process of critical thinking, they received experience and practice in communicating and persuading in a risk-free classroom. They were no longer silenced because they had differing opinions from those of the teacher, the traditional "expert" and authoritarian figure of the classroom.

Accessibility

As noted earlier, brainstorming interchanges and electronic discussions are seldom lost because they can be stored in the computer. Ideas can be reviewed at a later time when different facets of a topic are being explored. For example, the final paper for the course required further development of an earlier paper, and because each writing assignment was based on topics students had read about and discussed in class, they went back and reviewed transcripts of those discussions for ideas and references.

Other teachers used printouts of previous interchanges for further instructional purposes, (e.g., classroom discussion, journal writing, response papers). The availability of the students' ideas gave them the sense that their input into the discussions was meaningful.

The Electronic Forum: Conclusions and Implications

A CAL classroom encourages collaborative learning, social interaction, and invention, all of which result in increased self-esteem. Students establish particular roles in the computer conference; however, it is impossible for any one student to dominate the discussion as often happens in oral classrooms.

Computer transcripts show students developing writing and critical thinking skills. The students become increasingly sensitive to written language, and they develop strong written discourse strategies through interacting, collaborating, and negotiating meaning electronically.

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Nancy Sullivan is Assistant Professor in the English Department at the University of Puerto Rico. Her computer-assisted learning experience (CAL) began when she worked in the English Department computer lab at the University of Texas during her doctoral studies. She continues to conduct CAL research.

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The automation of assessment allows schools to accurately assess and place new students in minutes. Staff and student time is saved. A database is created which allows schools to conduct the research necessary to refine cut-off scores, an important process to ensure that students are placed at their most appropriate level. Statistical reports can be easily generated from the database. Such reports include the names of students and their placements, the number of students that place into different levels, and background information about students. A section of the scanform allows schools to create their own questions. Some ESL programs are using this section to ask additional background information such as years of education in native language, language spoken at home and work, and future education or job training plans.

Currently, CELSCAN software is available for the CELSA test. The CELSA is a 75 item, multiple choice test in a cloze format designed for ESL adults. Used in over 200 schools and colleges, it is the only ESL test approved by the California Community College Chancellor's Office. It has also received the U.S. federal government's "ability to benefit" approval for college students seeking financial aid. The CELSA was recently adopted by the State of Illinois Adult Education Programs, as well as a state adoption by community colleges. Dennis Terdy, Director of the Illinois ESL Adult Education Service Center stated, "The CELSA is an excellent ESL test. It is one of only a few standardized tests developed specifically for the adult ESL student."

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TIPS from the Classroom

This issues's Tips talk tech. For classes with audio resources, Kathleen Foley suggests using audiotapes to initiate "talking journals" with students. Janet Payne provides several quick and easy ideas to get beginners started on the computer. Trudy Smoke's students go several steps farther as they use computers to collaborate in writing a play. Even the "vididiots" among us can follow Maria Sainz's description of how to set up a video project. For college-level classes looking for new ways to make the essay interesting, José Santos's method of using video helps students re-enact narratives based on their essays. Plug into these ideas and don't trip over any wires.

Talking Journals

Kathleen S. Foley

Talking journals give students an opportunity to talk to me on tape about a topic of their choice and to ask me questions. I in turn listen to each entry and respond with comments or questions of my own, which students can address in their next entry if they choose to.

Procedure

For a talking journal assignment, students need only have a tape recorder and a 60-minute audio tape. Many students have a recorder at home, but I make sure that one is available at school for those who don't own one.

1. Ask students to put their names and numbers on their tapes and boxes and to record one 3-5 minute entry every other class. To get them started, I always ask that their first entry be a self-introduction. Their next entry will then generally begin with their response to my request for elaboration on something said previously. The following excerpt is a transcript of an early talking journal entry:

   > I will answer your first questions about my father's job ... He has been working for shipbuilding company as a navel architect ... and now he moved to a research division ... where he is engaged in ... research work of ship ... ship hydrodynamics and ocean engineering ....

2. Remind students to rewind their tapes to the beginning of their most recent entry. This reduces the amount of time you need to listen and respond to the journals.
3. Make it clear that students should not read from a prepared script. The journals could easily become a collection of recorded speeches if the students are not discouraged from writing out their entries before recording them. Also, because students' entries should function as simulations of what they can expect to experience in face-to-face communication, they can develop coping strategies for when they are at a loss for words or handling self-correction.
4. Try to respond to each entry with questions that encourage the student to talk more about a subject of personal interest such as a club activity, participation in a school event, or vacation. Another student excerpt follows:

   > I tell you about my culture shock ... When I went to Guam ... now I think it's ridiculous but I was really surprised to hear a baby spoke English ... At that time I wasn't good at speaking English so it's hard to communicate ... well ... with the host family ....

   I rarely have trouble coming up with questions for them. When this does happen, I have found that questions related to what we are focusing on in class and questions about their other courses elicit information that generates topics for future entries:

   > Well ... I have 17 lessons in a week ... The most interesting subject is ... sociolinguistics ... At first I didn't know what it was ... but a few weeks later ... I came to know ... The sociolinguistic is that ... we learn the relation between language and social ... I learn ... I learn the difference of speech ... in between countries, races, men and women ... and ... generations ...."

5. Make notes of recurring pronunciation, grammatical, and lexical errors. I occasionally refer to these in my response, especially when they impede comprehension. The journals essentially become a recording of this ongoing conversation and will vary greatly in content.

Caveats

Students often have initial problems with volume control, background noise, reading from prepared scripts, and the time involved in listening and responding to the tapes. When the problem is one of reading, and I quietly point out that I am aware of it, students usually stop doing it. If the problem persists, I speak to the student in person to both encourage use of the pause button on the recorder and to determine the reasons for the reluctance to speak impromptu. This conversation helps the students to start to regard the journal as an aid to developing spoken English rather then simply as an obstacle to be overcome in order to satisfy the assignment.

Although I don't feel that listening and responding to talking journal entries requires more time than reading and responding to lengthy written assignments, I have found that it is important to follow an established schedule of collecting and returning the tapes. With classes of 20 or more students, I have found that collecting tapes from each half of the class of alternating weeks reduces to just 10 or so the number of tapes I listen and respond to weekly.

Rationale

The benefits of this assignment for students are many. Students have let me know that they appreciate having personal contact with me through the journal. They also recognize that opportunities to speak, especially on topics of individual importance to them, will be limited in a classroom. The journals give the students a chance to re-evaluate their own entries. Finally, because the journal is only one of the criteria I use for grading and one to which I simply assign a pass/fail mark, students don't feel the pressure of a potentially negative evaluation.

There are also many benefits for the instructor. An obvious advantage is that instructors have an opportunity to give individual attention to each student and to evaluate the strengths and weaknesses of the students individually and as a group. This is not often accomplished for many oral skills classes until well after the start of a course. Also, the journal entries often contain references to what happens in class; this offers valuable feedback on how the course is progressing from the students' perspective.

I enjoy getting to know my students on a more personal level and, although each class always contains a handful of students who never get beyond talking about what they did over the weekend, the majority share my own curiosity about cross-cultural experiences and how we feel about ourselves as students, as teachers, as young adults or parents, and of how we cope with problems we encounter in daily life.

Author

Kathleen S. Foley received her MA in Applied Linguistics from Indiana University in Bloomington, Indiana. She has taught in the United States and the Peoples' Republic of China and currently teaches at Aoyama Gakuin Women's Junior College in Tokyo, Japan.

Shared Computer Projects for Beginners

Janet Payne

Once I was able to get a computer into my classroom of 35 beginning-level adults, the students and I were eager to use it as much as possible. I used, adapted, and expanded available software and developed my own. I wanted more ways to integrate the computer into our daily communicative activities, however, and to show the class how computers can be used as language learning tools. So I developed several student-generated, computer-assisted, cooperative projects that result in practical classroom materials. Each student's contribution is small, requires little time, language, or computer knowledge, yet offers impressive and useful results.

Getting Started

For each activity, the students go to the computer two or three at a time while the rest of the class is busy with a different activity. While one is typing, two others are watching so they know what to do, and thus they rotate.

It's surprising how well students do after watching twice, but it is sometimes necessary (and always nice) to have someone else there to help. Helpers can be students with computer or typing knowledge or maybe a volunteer (a retired person? a student from another level? a professional with flexible hours?) It is an easy assignment for a volunteer because projects are clearly structured and can be worked on at any time that is convenient.

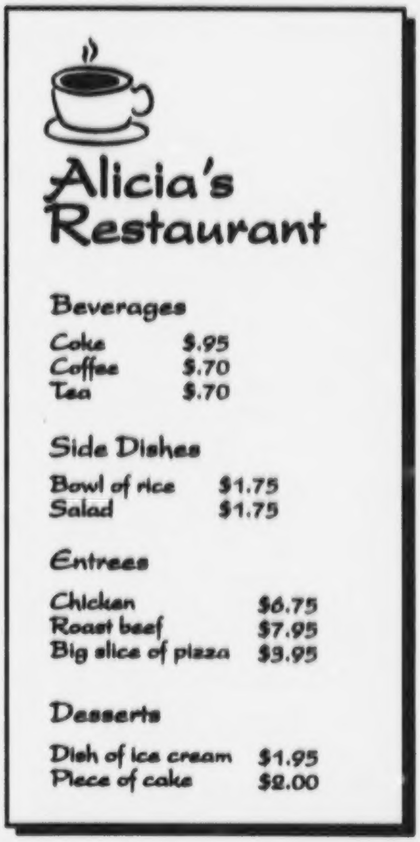
My students and I enjoyed creating and using the following projects. Instructors will surely want to adapt them, however, to suit the age and level of their own students.

Telephone List

Have students create a simple list of their classmates' names and phone numbers. Beginning students can find it quite a challenge to convey their instructions: *Type last name, comma, first name, press tab, and type phone number.* When the students are finished, show them how to sort and print the list. They will appreciate the computer's abilities better if they have had some practice alphabetizing first.

Alicia's Restaurant

When presenting communicative tasks related to food, create a class menu on the computer. Decide on the name of the restaurant, then make a menu with four sections: Beverages, Side Dishes, Entrees, and Desserts. Talk about what kinds of dishes will be served and the price range. Then ask the students to enter one dish and its price. The instructions might be: Select category, enter item, tab, enter price (see sample).



Alicia's Restaurant

Beverages

Coke	$.95
Coffee	$.70
Tea	$.70

Side Dishes

Bowl of rice	$1.75
Salad	$1.75

Entrees

Chicken	$6.75
Roast beef	$7.95
Big slice of pizza	$3.95

Desserts

Dish of ice cream	$1.95
Piece of cake	$2.00

Grocery List

Another good activity that incorporates food vocabulary is making up grocery lists. Have students organize food items under headings representing the sections of a supermarket (e.g., dairy, produce, meat). This activity uses similar skills and instructions to those of "Alicia's Restaurant." Prices can be approximated or registered accurately after student field research (see sample below).

Sample Grocery List

Produce

Green beans	$ .50 lb.
Carrots	$ .35 lb.
Tomatoes	$ .69 lb.
Onions	$1.00 a bag

Dairy

Milk	$1.89 a gallon
Yogurt	2 for $1.00
Sour cream	$ .79 a pint

Meat

Chicken	$ .50 lb.
Fish	$ .35 lb.
	$ .69 lb.
	$1.00 a bag

Advertisements

As students become more comfortable on the computer, suggest that they create commercial advertisements for food, clothing, or household goods. Encourage them to try changing font size and style to make the ad more attractive. Students can also write help wanted, classified, or personal newspaper ads by using short, simple phrases (see samples below).

Child care needed Monday
and Wednesday mornings.
Call 665-2121.

1977 VW van for sale.
Cheap. 996-4567

Occupations

Information on who people are and what they do lends itself well to computer generated information-gap activities. For this one, have students name an occupation, and list one or two job duties. Instructions might be: *Select occupations, tab, enter one or two job duties.* A sample printout and possible information-gap activity follow to the right.

Occupations

Who are they?	What do they do?
Cashiers	Use a cash register
Police officers	Give tickets
Housekeepers	Clean hotel rooms
Postal workers	Weigh packages
Bank tellers	Cash checks
Auto mechanics	Fix cars

Occupations

Who are they?	What do they do?
Cashiers	Use a cash register
____________	Give tickets
Housekeepers	____________
____________	Weigh packages
Bank tellers	____________
____________	Fix cars

"To Do" List

Another task that lends itself to information-gap work is the ubiquitous daily activities list. To prepare one on the computer, have each student enter something they have to do at one of the preset half-hour slots you have already entered. Students could also type in a specific time they wish and then an activity. The wrap-up task could be to organize the entries chronologically (see sample below right).

To Do	
7:00 am	Get up
7:30	Get dressed
8:00	Drink coffee
8:30	
9:00	Go to school
9:30	Begin class
10:00	
10:30	Break
11:00	
11:30	End class
12:00 Noon	Pick up daughter
12:30 pm	

Local Life

As soon as students seem ready to go out and about on their own, they may be interested in pooling information on community facilities and events. Have students create a computerized list of local hospitals and pharmacies, fun places to visit, or restaurants. They can use the telephone book for names and/or phone numbers and enter those as well.

What Can You Do with These Projects?

These projects can be used as creatively as any other materials. Substitute them for materials in your textbooks. Use the menu for restaurant role plays. Make two new versions of the grocery list by deleting information (with a different set of deleted information on each) so the students can ask and answer questions in pairs. Give the clothing ad and a two hundred dollar "check" to a small group and have them decide how best to spend their money. Use your imagination.

The shared projects we worked on belonged to the students. They had a greater sense of responsibility for their own learning because they had created the materials themselves. And while they were busy planning, negotiating, producing, and using these materials, they increased their computer literacy. That classroom computer was busy.

Author

Janet Payne taught ESL at Mt. San Antonio Community College in California before moving to Michigan, where she is working on an MA in TESOL at Eastern Michigan University. She has conducted several workshops and authored such speech-based software for beginning ESL as Sound Sentences *(Educational Activities, Inc.).*

The Last Entry Was Love: Writing a Play on a Network

Trudy Smoke

Writing collaboratively creates community in the classroom. Students learn to talk, listen, negotiate meaning, and create together. But teachers may also find that writing collaboratively sometimes causes problems. It can be difficult to keep all the students interested and to ensure that everyone feels part of the group. Having a computer networking system, however, solves some of those problems and facilitates student interaction.

My ESL writing class meets for 2 of their 6 hours each week in the computer lab. The computers were recently hooked up to the Novell networking system, which allows students to work on the same screen using their own keyboards. Students can read each other's papers, make revisions, and work in teams. But it was when the students became interested in writing a play that I learned how effective networking is for collaborative writing.

Developing Ownership of a Story

We began by reading *The Last Word Was Love* by William Saroyan (1988). Students found the themes of this story relevant to their experiences as immigrants and as young adults trying to create independent lifestyles. The class decided to write a play based on this story and these themes.

To facilitate the negotiation and communication of collaborative writing and to meet the needs of 14 students writing a play with only seven characters, the students worked in pairs. Each pair wrote the dialogue for one character, deciding when that character would speak and what the character would say. Although the play was originally based on the Saroyan story, it soon had a life of its own. The setting of the story, some of the characters, their motivations, and the resolution of the play were different from the ones found in the original story. The students changed the setting from the California countryside to an apartment in the Bronx. The nuclear family of the story became an extended family with a grandmother. A girlfriend for Ralph, the main character, was also added. The silent younger sister of the story became a talkative character who tried to prevent Ralph from moving away from home.

Themes that were central to the story also changed as the result of the process of writing a play. Arguments within the family, for instance, figured prominently in both but were resolved differently. In the story, Saroyan has an independent Ralph move away from his family to San Francisco. But my students seemed to feel that this resolution was too abrupt. Therefore, in the play they wrote, "Ralph plans to move in with his college girlfriend while promising to invite them to visit."

Thus, the play that evolved was a very personal exploration of the original story and themes. It deals with the conflicts and struggles that these students face in adjusting to a new country and culture. Students wrote more than 10 drafts, changing dialogue, timing, and other details. A great deal of verbal interaction ensued as students worked at their terminals. They argued about the way their characters talked, discussed family disputes and solutions, debated about when and how to settle conflicts, and about how the resolution of the play would involve compromises that would make it possible for the last word in the play to be *love*.

Casting and Production

After the students practiced many times, a colleague with video equipment videotaped them in class with a set and costumes they created themselves. At first, the students in each writing pair took turns acting out the roles they had written. Then they decided who would perform each role and who would be the stand-in. Because there were more women in the class than men, role assignments were not always gender based.

Video still courtesy of T. Smoke

From left to right: Trang Thuy Tran, Arely Marmol, Ana Aguirre in the television studio

After seeing themselves on television, hearing their own voices, and watching their own production, the students took turns borrowing the tape to take home to share with their families. Students from other classes have asked to see the play and to hear from the students how it was written and performed.

When the colleague who taped them initially (an academic counselor at the college) arranged for them to be filmed in the college television studio, they jumped at the chance. Anxiously gathering under the hot klieg lights, they performed for the student camera operators. Discussing it with them afterwards, I found that they were amazed at how far their writing experience had gotten them. Their initial concept for a class play had become a film that could be enjoyed by many.

Using the computer network to write a play collaboratively enabled these students to create together, recognize differences, and make compromises. It also gave these ESL students the opportunity to go out into the college and gain recognition for their work. The students were from countries as diverse as the Dominican Republic, Puerto Rico, China, and Vietnam. By writing and acting together, the students discovered what they had in common.

References

Saroyan, W. (1988). The last word was love. In W. Saroyan, *Madness in the family*. New York: New Directions. (Originally published in *Ladies Home Journal*, July 1974, pp. 70-71)

Author

Trudy Smoke is Assistant Professor and ESL Coordinator in the Department of Academic Skills at Hunter College, City University of New York. She is 1992-1993 President of the CUNY ESL Council, and has written several books including A Writer's Workbook *and* A Writer's Worlds, *both published by St. Martin's Press.*

Good Evening, and Welcome to this Edition of the News

María Julia Sainz

In this project, intermediate- and advanced-level students produce a video news broadcast by themselves. The following materials are necessary: a video camera, video projector, cassette recorder, and a camera operator. The project can be completed in seven sessions, some of which will take a whole teaching period, others only part.

Session 1 (30 minutes)

1. Draw your students' attention to the following structural features of short news reports: (a) They usually answer five key questions:
   - Who or what is the story about?
   - What happened?
   - When did the event occur?
   - Where did the event take place?
   - Why did the event happen?

   (b) The answers to these questions normally appear in the lead paragraph. (c) The following paragraphs contain additional information in decreasing order of importance. (d) The headline is usually written after the news writing is finished.
2. Prepare and then distribute authentic newspaper clips that conform structurally to what you have discussed. Ask your students to work in pairs or in small groups to fill in a "Reporting the News" form such as the following (see below).

   Then check their answers.

Session 2 (30 minutes)

1. Present students with a list of sample topics that are relevant to the setting. Some examples might be
   - World news (e.g., latest news about European integration, population growth in Africa/Asia)
   - Local news (e.g., traffic jams in the city, new school built)
   - Sports (e.g., next football championship, international tennis matches)
   - Cinema (e.g., Oscar awards, film reviews)
   - Music (e.g., recent or future festivals, famous singers coming to your country)
   - Weather report (e.g., local or national)
   - Fashion (e.g., latest sportswear seen on the beaches/mountains/city this past season)
2. In class or for homework, ask students to write a short news report on one of the above suggestions or on a topic they have chosen.
3. After correcting and handing back their written work, ask the students to read their reports to the class. Encourage peer review and feedback.

Session 3 (30 minutes)

1. Show students an authentic news broadcast and have them fill in a form such as the sample on page 42 as they watch.

Session 4 (30 minutes)

1. Ask students to attempt a second reading of the news reports they wrote earlier. Ask them to imitate, as best they can, the posture and movements of the presenters in those programs. As before, encourage peer review and feedback.
2. At this stage, ask your students to decide on the roles they would like to play in a video production of the news. It may not be possible to have all the students in one class act as reporters in the news broadcast, so be prepared to select from among the group. They will need to appoint an anchor to coordinate the work of the reporters and introduce the different program segments (e.g., world news, local news, sports). They also have to decide who will be the sound technicians (in charge of the background music, operating the video recorder, and deciding when and where to play it) and the set designers (in charge of the props, making the posters to accompany the news articles, and the banners for the presentation). Remind everyone, if necessary, that in real life there are many people working behind the camera to produce a program.
3. Ask students to bring their own audiotapes with suitable background music for each report and choose the pieces they like best.

Session 5 (15 minutes)

1. When you ask your students to read their reports aloud, you may note incorrect pronunciation or intonation patterns. At that point, you can devote a session to articulation, with students working on individual problem areas.
2. If you do not have access to a language lab, ask your students to give you their audiotapes and record for them the text they have to read aloud so that they can practice it at home.

Reporting the News

1. World News

   Location (city, country): ______________________________

   Date: ______________________________

   Headline: ______________________________

   Summary (who, what, where, when, why): ______________________________
2. Local News: ______________________________

   Location (city, country): ______________________________

   Date: ______________________________

   Headline: ______________________________

   Summary (who, what, where, when, why): ______________________________

Session 6 (1 hour)

1. Have the students in charge of the props produce the banners and posters accompanying each report and pin them up on the wall.
2. During the rehearsals, time actual performances to know how much class time you will need for the final filming. Although the finished video might not be longer than 10-15 minutes, you have to calculate the time needed for new reporters to get ready. For technical and practical reasons, it is a good idea to complete the filming in one class period.

Session 7 (1 hour)

1. Film the broadcast.
2. After watching the video, give your students the same form you gave them when they watched the real news broadcast. It is very interesting to see how critical they can become of their own work.

Alternatives

1. Although the main purpose of this project is the production of a news broadcast, showing it to classes with a similar level of proficiency can encourage other students to undertake similar projects.
2. Those teachers whose facilities do not allow for video filming can produce a radio broadcast. All that is needed is a couple of audiotape recorders. They can follow the same procedure as above, only they will not need the posters to accompany the reports.

News Broadcast

Directions: Watch the news broadcast and fill in the following form:

Content: How many different stories did you hear?
Clothes: What were the reporter(s) and anchor wearing?
Movement: What gestures, if any, did they make?
Were they serious, did they smile?

Mention two things you liked from this news broadcast:
1.
2.

Mention two things you think should be improved:
1.
2.

Author

Maria Julia Sainz has taught English to speakers of Spanish and French in Uruguay since 1975. She graduated from the Universidad de la Republica as a Public Translator in English, French, Portuguese, and Spanish in 1978. She has lectured on teaching and translation in Uruguay, Argentina, Chile, Mexico, and Denmark and has published articles in TESOL Journal *and* Language International *among other magazines. She also works as a translator for international organizations in Uruguay, and is a* TESOL Journal *mentor, and an advisory editor of* Perspectives, *a publication of the Center for Translation Studies of the University of Copenhagen.*

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Is There a Video in This Essay?

José A. Santos

Developing videos from reading selections engages students in active and meaningful uses of language. One purpose of the activity is to have students practice their English in a nonthreatening setting. A second purpose is to integrate the four language skills by combining video with the written text. A final purpose is to have the students experience the process of cooperative learning. This is achieved during production of the video and in the activities leading up to it. Here's how the activity worked for me with an intermediate-level college EFL class.

Method

1. I divided the class into small groups, making sure that each had students of varying degrees of proficiency.
2. Each small group selected an essay from one of several reading texts to use as a basis for class discussion. Each group took turns assuming responsibility for being the leading group (LG). In that capacity, they led a class discussion of the essay using a response guide. One of the requirements in the guide was to search for the "story" in the essay, that is, to see that regardless of an essay's rhetorical structure, narration supports and enriches the text.
3. Based on the story they discussed, each LG created a video by following one of these instructions:

a. Re-enact the whole story.

b. Do one scene about

- the climax or ending as it was an/or as you wish it had been, or
- what happened before or after what's depicted in the essay.

c. As news reporters, interview the characters.

d. Do a talk show or panel presentation on the issue.

The video was to last 5-10 minutes with plenty of dialogue for each member of the group.

4. After the presentation of the video, the rest of the class

- summarized, described, and analyzed the interaction, and then compared it to the one in the essay
- discussed the effectiveness, appropriateness, and correctness of content, language, camera movement, and audio, or

c. identified strengths and weaknesses of the activity and provided suggestions for future productions.

Sample Video Topic

One of the groups chose Judith Viorst's (1988) "Dreams and Realities," an essay that explains the different roles fantasies can play in people's lives. The author, using fantasies she heard from patients in a study she conducted at a mental institute, argues that no matter what form our fantasies take, we should acknowledge their existence and try to understand what they may mean. Basing their work on one of the fantasies the author heard, the students created a video in which a woman fantasizes that she dies and, while still on her deathbed, hears three of her friends reveal how they really feel about her. One of them feels empathy because of all the suffering the woman had to go through in her life; another never really liked her because she was proud and envious; and the third one still hated her for having tried to seduce her husband. When the woman comes back to reality, she feels remorse and vows to try to make it up to all the people she's hurt. Thus, the woman, as students pointed out later in the discussion, was able to find the meaning behind her own fantasy just Viorst claims we should all do.

Classroom Interaction Time was limited, so each LG had to go directly from rehearsal to production with no guidance from me. Nonetheless, students were able to create some fine productions that served our objectives well. To begin with, they triggered discussions on the main ideas, which provided ample opportunity for spontaneous classroom interaction in English. Students were always eager to compare the story to their own experiences. The videos also allowed students to use their critical thinking and language skills as they offered suggestions on how to correct flaws in performances (e.g., when three women facing the deathbed in the Viorst video had their backs toward the camera) and to correct errors in language use (e.g., I wonder what my friends *said* ... [instead of *would say*]). The correction of language errors turned out to be very productive. Students saw and heard the transitional errors that eventually disappear as they progress and the fossilized errors that do not.

Some of the students said that seeing and hearing themselves speak English helped them to realize that their English was much better than they thought. They also felt that the essays became more meaningful with the videos because they brought the readings to life. Searching for the video in the essay was an enjoyable, rewarding, and worthwhile experience for the learners.

Author

José A. Santos, Associate Professor in the English Department at the University of Puerto Rico, Cayey Campus, where he teaches ESOL and linguistics courses, obtained his EdD from Boston University in 1987. He has published articles on L2 reading and writing development. His special interests include EFL teacher training and classroom research.

Reference

Viorst, J. (1988). Dreams and realities. In Robert A. Schwegler (Ed.), *Patterns in action* (2nd ed.; pp. 138-144). Boston: Scott Foresman.

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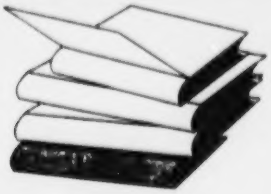


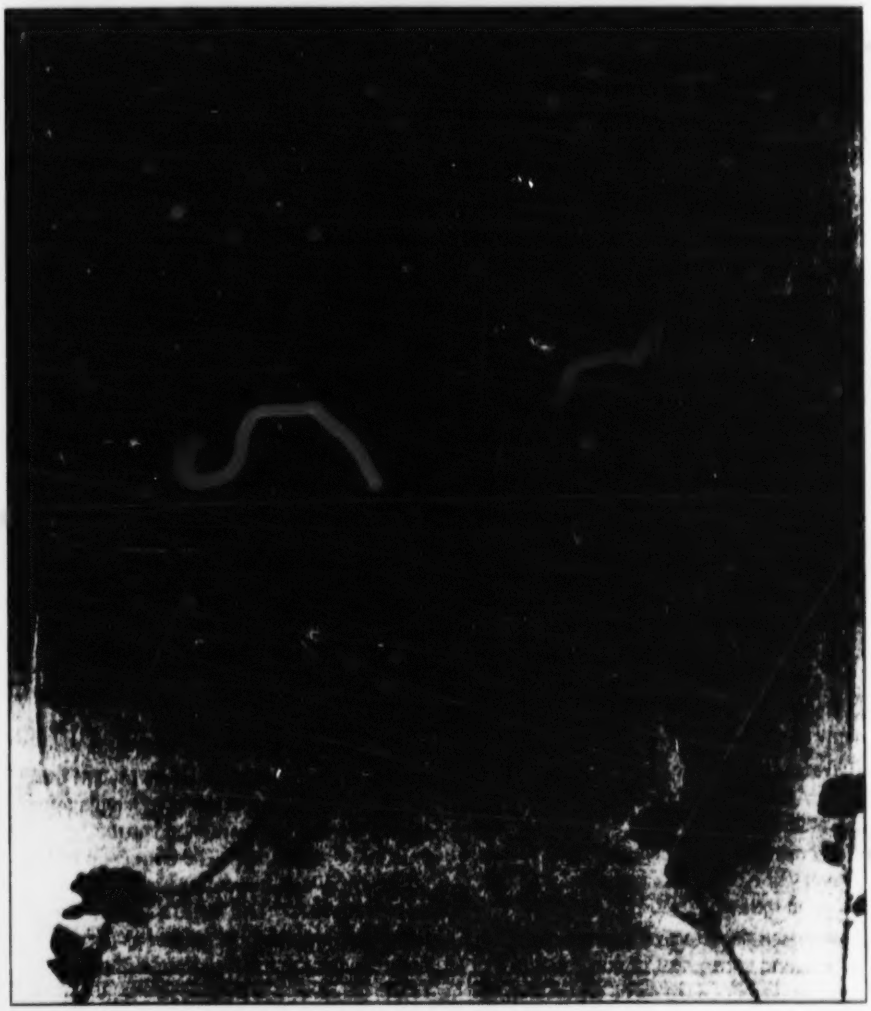
REVIEWS

Rainbow War.

Produced by Bob Rogers & Co., Inc.
Santa Monica, CA: Pyramid Film and Video, 1986.
20 min, 16 mm, 3/4", VHS.
Reviewed by Fredricka L. Stoller

Imagine a world composed of three distinct and separate kingdoms, each identified and defined by only one of three primary colors: blue, red, or yellow. The citizens of each kingdom are socialized to possess and/or value objects (e.g., clothing, flowers) of a single color. Objects of other colors are not tolerated; in fact, they are abhorred. What happens when these three different colors meet? ***Rainbow War***, a video nominated for an Academy Award as best live action short subject, depicts an allegorical moment when these three kingdoms first come into contact. A colorful battle for supremacy takes place in which buckets of paint, brushes, and rollers are the weapons of war. The splashy confrontation results not only in a rainbow—when reds, yellows, and blues mix—but also in tolerance and goodwill among these warring kingdoms.

Although not produced for an L2 audience, ***Rainbow War*** can be used as an instructional tool in many of our L2 classrooms and teacher training programs. Because there is minimal language in the video, students of all English proficiency levels can appreciate the captivating visual message of the video. Similarly, colorful images portrayed in the video can be understood by L2 students of all ages, though the serious nature of the message makes the video most suitable for secondary and adult students. Because the video focuses on encounters among diverse cultures, it is most appropriate for ESL classes with students of varying nationalities, cultures, and religions. It is in these heterogeneous classes that ESL teachers often highlight the issues that surface in the video: ethnocentrism, fear of differences, cross-cultural conflict, as well as the potential for peaceful synergy among different cultures. Because these same topics are often introduced in teacher training courses, ***Rainbow War*** could also be used with MA-TESL and certification students to highlight these cross-cultural issues. Though ***Rainbow War*** can be used with a wide range of audiences, it cannot be used on its own. To create a meaningful lesson for the video requires that teachers design their own pre- and postviewing activities because supplementary teaching materials are not available from the video producers. A purposeful lesson can be devised with such activities in part because the video is only 20 minutes long and because a single viewing of the video is sufficient. The colorful visual imagery is so powerful and informative that it leaves time for meaningful discussion and/or written work. In one class setting, a teacher can introduce the video with previewing activities and then use the video as a springboard for language practice and a range of postviewing activities.



For example, before the video screening, students can identify similarities and differences among diverse cultural groups and then pinpoint those differences that may lead to conflict. Postviewing activities can provide students with opportunities to use English to review, synthesize, summarize, and/or react to what they have just seen while simultaneously providing students with the chance to use vocabulary and concepts in context with classmates. Because of the provocative nature of the video, a teacher can also create a more extensive teaching unit, with multiple lessons around the themes.

Students and teachers who view *Rainbow War* are unlikely to forget the viewing experience; few videos on the market present topics of such depth and significance in such a creative and colorful way. Nonetheless, some student audiences may initially view the allegory as childish and foolish. In order to help these wary students appreciate the value of the video, pre- and postactivities must be framed appropriately so that students comprehend the relevance of the lesson.

The major problem with *Rainbow War* is the cost. In times of budgetary constraint, providing a rationale for spending $295 for one short video may be difficult. Cost sharing among different school departments may not be only practical but necessary. Fortunately, the distributor of the video, Pyramid Film and Video, has a policy that allows programs to preview the video before making purchasing decisions.

In sum, *Rainbow War* is a video that ESL and teacher training programs should consider for their collections because it is novel, provocative, and can be used to create a lively forum for language practice and/or discussions of cross-cultural issues pertinent to L2 teaching. Through the use of *Rainbow War*, viewers have the opportunity to explore poignant issues that are relevant to the real lives of L2 students and teachers.

Author

Fredricka L. Stoller is Assistant Professor in the TESL and Applied Linguistics programs at Northern Arizona University, where she is also Director of the Program in Intensive English. She has taught ESL/EFL and conducted teacher training courses in the United States as well as Spain, Mexico, the Czech Republic, Slovakia, and Morocco.

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Hello America.

Pamela Breyer, Jann Huizenga, Victoria Kimbrough, and Susan Stempleski (text). Gary Gabriel, John Pettét, and Stephen Vogel (audio).

Danbury, CT: Grolier, 1991.

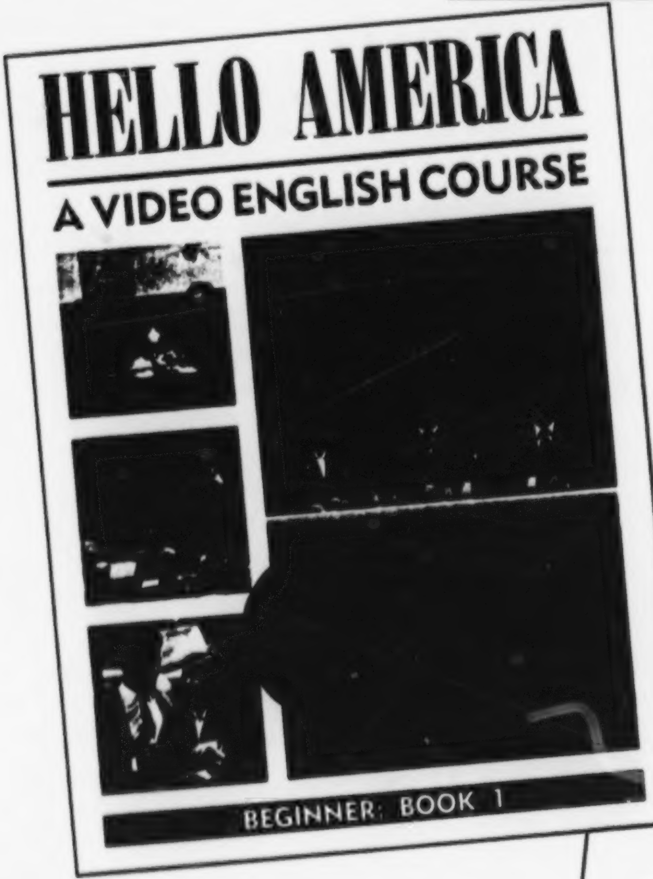
Reviewed by Carol Houser Piñeiro

Students who would like to learn English in the comfort and privacy of their own homes may want to try the audio-video series, *Hello America*. This program is a joint effort of Grolier Publishing Company and Drew/Fairchild, a prize-winning video production company. The videotapes are sharp and artistically appealing, the situations interesting and believable, and the actors fresh and engaging. There is an on-screen timer, which also appears in the accompanying workbook, that makes clear to the student which video segment goes with which exercise. Divided into four levels—beginning, intermediate, high intermediate, and advanced—the course contains 3 videotapes, 3 workbooks, and 12 audiotapes at each level plus a student guide for the whole series.

The action in the videos revolves around characters and events at WEFL, a fictitious television station in Stamford, Connecticut. In Level 1, we meet the newscasters and production team and are privy to their friendly competition and budding romances. In Level 2, we witness difficult decisions and inevitable problems that arise during the filming of a program called "Murder at Midnight." In Level 3, we find out more about events in the lives of the main characters; for example, one of the anchormen becomes a father. In Level 4, we take part in mystery and intrigue as an unknown party tries to sabotage the station.

Although the language and, consequently, the action are predictably slow and awkward at the beginning level, both gradually pick up speed and become quite natural at later levels. Each video provides listening and viewing comprehension exercises as well as grammar structures, vocabulary items, and notional/functional exchange tasks. At the end of each workbook, there is an answer key as well as video and audio scripts so that learners can check their own answers and clear up any confusion that may have arisen during the lessons.

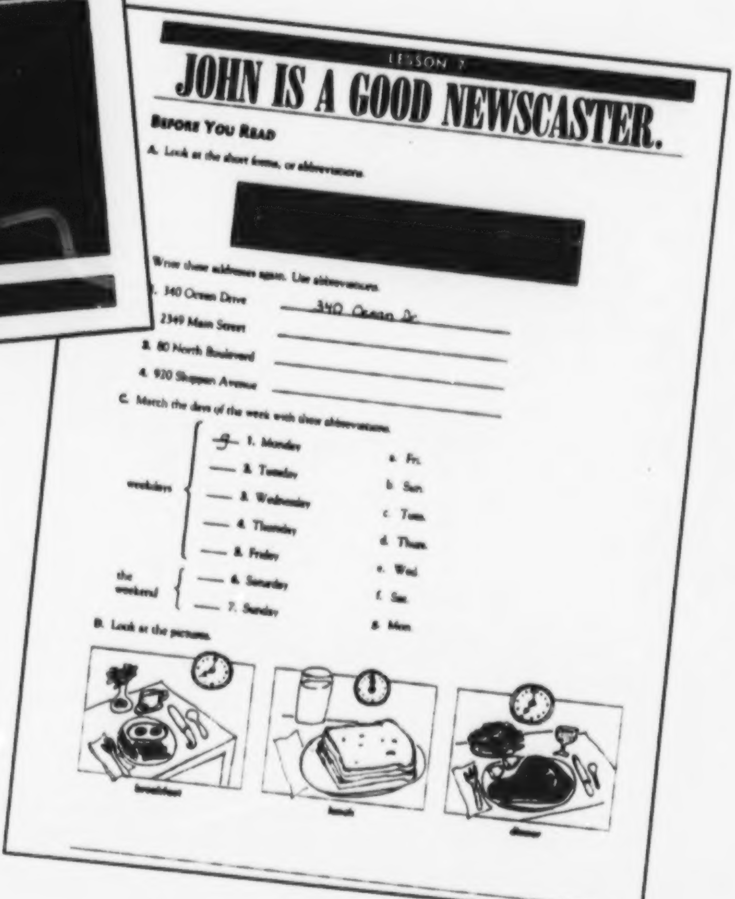
The audiotapes, which deal with topics different from those of the videotapes, require the student to listen, repeat, answer questions about conversations, and take part in dialogues. They do not have accompanying workbooks; instead, they instruct the listener to follow with pencil and paper in hand. The narrator acts as teacher, giving directions, and explaining the lesson. Speakers talk clearly and slowly, and if students do not understand the instructions or the point of the lesson, they can always rewind the tape and play it again or glance at the script at the end of the video workbook.



HELLO AMERICA

A VIDEO ENGLISH COURSE

BEGINNER: BOOK 1



LESSON 7

JOHN IS A GOOD NEWSCASTER.

BEFORE YOU READ

A. Look at the short forms, or abbreviations.

Write these addresses again. Use abbreviations.

1. 340 Ocean Drive — 340 Ocean Dr.
2. 2349 Main Street
3. 80 North Boulevard
4. 920 [illegible] Avenue

C. Match the days of the week with their abbreviations.

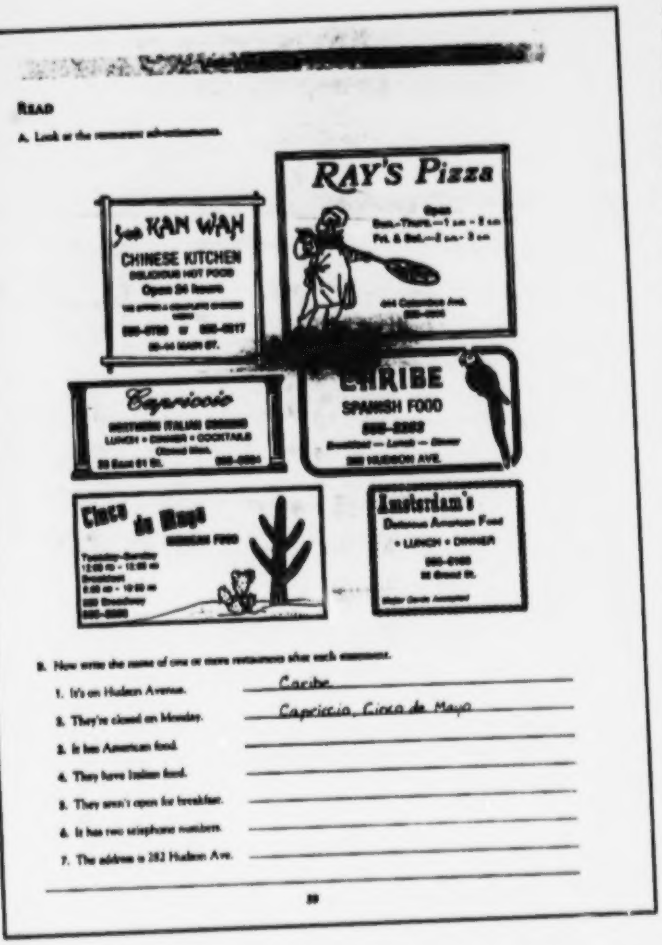
weekdays	g 1. Monday	a. Fri.
	___ 2. Tuesday	b. Sun.
	___ 3. Wednesday	c. Tues.
	___ 4. Thursday	d. Thurs.
	___ 5. Friday	e. Wed.
the weekend	___ 6. Saturday	f. Sat.
	___ 7. Sunday	g. Mon.

B. Look at the pictures.

breakfast

lunch

dinner



Read

A. Look at the restaurant advertisements.

Sun KAN WAH
CHINESE KITCHEN
Open 24 hours
RAY'S Pizza
Open
Capriccio
CARIBE
SPANISH FOOD
Breakfast — Lunch — Dinner
Cinco de Mayo
Amsterdam's
• LUNCH • DINNER

B. Now write the name of one or more restaurants after each statement.

1. It's on Hudson Avenue. Caribe
2. They're closed on Monday. Capriccio, Cinco de Mayo
3. It has American food.
4. They have Italian food.
5. They aren't open for breakfast.
6. It has two telephone numbers.
7. The address is 282 Hudson Ave.

My first reaction to the audiotapes was to want something in print before me, but after listening to a few, I concluded that they do indeed push the student to depend on the aural mode for acquiring information, and hence, they could be quite effective for improving listening comprehension.

One audience for *Hello America* is the financially secure ESL/EFL consumer. The tapes are attractively packaged in brightly colored, molded plastic boxes, and the exercise books come in hardback rather than paperback form, allowing only one use unless the student chooses to write the answers elsewhere. Literacy programs in the United States might be another potential audience because they could secure grant money to pay for the rather expensive package. Volunteers with little ESL training could monitor individuals or groups while they watch or listen to the tapes, or students could use them in a resource room by themselves. I recommend that Grolier put out low-cost paperback exercise books so that those who buy the series have the option of ordering several copies for friends or family members. I would also recommend that the series be marketed to language schools abroad; students could go to the language laboratory and get extra practice on their own or in small groups.

I must admit that I was a bit skeptical when I began to review these materials. I had recently seen clips of another home-study video series (put out a few years ago by a publisher of encyclopedias) that was of rather poor quality both pedagogically and aesthetically. I was, however, pleasantly surprised, pleased, and ultimately enthusiastic about *Hello America*. This audio-video package is different from others: By following its carefully planned sequence of learning objectives, independent and highly motivated students could become successful language learners in a relatively short period of time.

Author

Carol Houser Piñeiro is Chair of the TESOL Video Interest Section. In addition to creating materials for ESL classes, she uses video to teach business English in pre-MBA courses at Boston University and at the Sanyo Company in Kobe, Japan.

American Picture Show: A Cultural Reader.

Elizabeth A. Mejia, Maida Kennedy Xiao, and Lucyna Pasternak.

Englewood Cliffs, NJ: Prentice Hall Regents, 1992.
Pp. xi + 220.

Reviewed by Elisabeth Gareis

Although many ESL students are interested in movies, there are surprisingly few materials directed at this audience that use the medium to its full advantage. A possible reason for this deficiency is that copyright laws prohibit extensive reproduction of scripts for classroom use. Considering how time consuming it is for teachers to make transcripts and exercises on their own, an instructional aid related to movies is a welcome addition to an ESL textbook library.

American Picture Show: A Cultural Reader is a valuable find. Geared towards advanced reading classes, it comprises an introductory unit, with vocabulary and dictionary use exercises, and seven main chapters, each centered around a movie and a topical aspect of U.S. culture. Featured movies include *Witness, Children of a Lesser God, The Milagro Beanfield War, Stand and Deliver, Dim Sum: A Little Bit of Heart, Kramer vs. Kramer*, and *Coal Miner's Daughter*. These movies touch on such topics as the melting pot theory, people with disabilities, land disputes, the educational system, ethnic minorities, family issues, and life in rural areas of the United States, respectively. Each chapter contains several readings and exercises for previewing that stimulate interest in and prepare students for the film. Postviewing activities include discussion questions, contrasting movie reviews, and writing assignments.

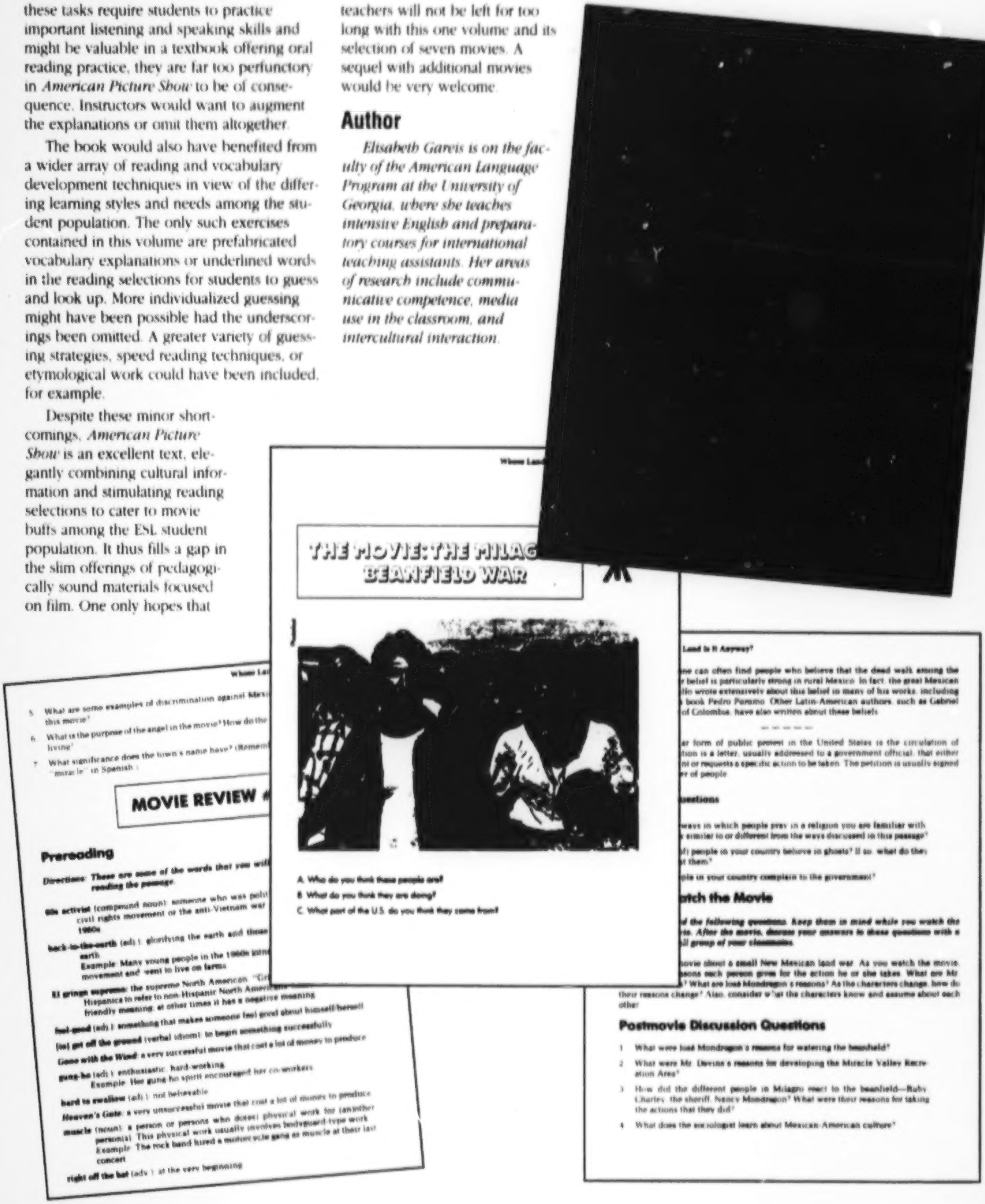
American Picture Show excels in offering diligently researched and interesting reading selections, questions, and postviewing activities. Only a few areas call for some minor adjustments on the part of the user. Although the book is advertised as a cultural reader and is generally true to this role, sporadic exercises touch on intonational sentence focus and thought group divisions. Although these tasks require students to practice important listening and speaking skills and might be valuable in a textbook offering oral reading practice, they are far too perfunctory in *American Picture Show* to be of consequence. Instructors would want to augment the explanations or omit them altogether.

The book would also have benefited from a wider array of reading and vocabulary development techniques in view of the differing learning styles and needs among the student population. The only such exercises contained in this volume are prefabricated vocabulary explanations or underlined words in the reading selections for students to guess and look up. More individualized guessing might have been possible had the underscorings been omitted. A greater variety of guessing strategies, speed reading techniques, or etymological work could have been included, for example.

Despite these minor shortcomings, *American Picture Show* is an excellent text, elegantly combining cultural information and stimulating reading selections to cater to movie buffs among the ESL student population. It thus fills a gap in the slim offerings of pedagogically sound materials focused on film. One only hopes that teachers will not be left for too long with this one volume and its selection of seven movies. A sequel with additional movies would be very welcome.

Author

Elisabeth Gareis is on the faculty of the American Language Program at the University of Georgia, where she teaches intensive English and preparatory courses for international teaching assistants. Her areas of research include communicative competence, media use in the classroom, and intercultural interaction.



THE MOVIE: THE MILAG
BEANFIELD WAR

A. Who do you think these people are?

B. What do you think they are doing?

C. What part of the U.S. do you think they come from?

5. What are some examples of discrimination against Mexi
this movie?

6. What is the purpose of the angel in the movie? How do the
living?

7. What significance does the town's name have? (Remem
"miracle" in Spanish.)

MOVIE REVIEW #

Prereading

Directions: ***These are some of the words that you wil reading the passage.***

60s activist (compound noun): someone who was polit civil rights movement or the anti-Vietnam war 1960s

back-to-the-earth (adj.): glorifying the earth and those earth
Example: Many young people in the 1960s join movement and went to live on farms.

El gringo supremo: the supreme North American. "Gr Hispanics to refer to non-Hispanic North Americ friendly meaning; at other times it has a negative meaning.

feel-good (adj.): something that makes someone feel good about himself/herself

(to) get off the ground (verbal idiom): to begin something successfully

Gone with the Wind: a very successful movie that cost a lot of money to produce

gung-ho (adj.): enthusiastic, hard-working
Example: Her gung-ho spirit encouraged her co-workers.

hard to swallow (adj.): not believable

Heaven's Gate: a very unsuccessful movie that cost a lot of money to produce

muscle (noun): a person or persons who do(es) physical work for (an)other person(s). This physical work usually involves bodyguard-type work.
Example: The rock band hired a motorcycle gang as muscle at their last concert.

right off the bat (adv.): at the very beginning

Land Is It Anyway?

ne can often find people who believe that the dead walk among the belief is particularly strong in rural Mexico. In fact, the great Mexican llo wrote extensively about this belief in many of his works, including book *Pedro Paramo*. Other Latin-American authors, such as Gabriel of Colombia, have also written about these beliefs.

— — — — —

ar form of public protest in the United States is the circulation of tion is a letter, usually addressed to a government official, that either nt or requests a specific action to be taken. The petition is usually signed er of people.

uestions

ways in which people pray in a religion you are familiar with similar to or different from the ways discussed in this passage?

people in your country believe in ghosts? If so, what do they t them?

ple in your country complain to the government?

tch the Movie

d the following questions. Keep them in mind while you watch the ie. After the movie, discuss your answers to these questions with a ll group of your classmates.

ovie about a small New Mexican land war. As you watch the movie, sons each person gives for the action he or she takes. What are Mr s? What are José Mondragon's reasons? As the characters change, how do their reasons change? Also, consider what the characters know and assume about each other.

Postmovie Discussion Questions

1. What were José Mondragon's reasons for watering the beanfield?
2. What were Mr. Devine's reasons for developing the Miracle Valley Recreation Area?
3. How did the different people in Milagro react to the beanfield—Ruby, Charley, the sheriff, Nancy Mondragon? What were their reasons for taking the actions that they did?
4. What does the sociologist learn about Mexican-American culture?

ABC News ESL Video Library.

Regents/Prentice Hall and ABC News.

Englewood Cliffs, NJ: 1993.

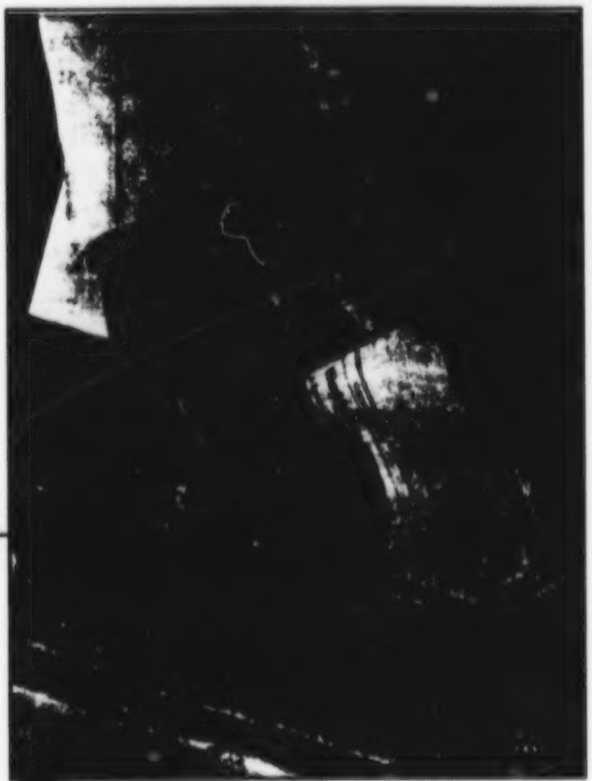
Reviewed by Jeffrey Klausman

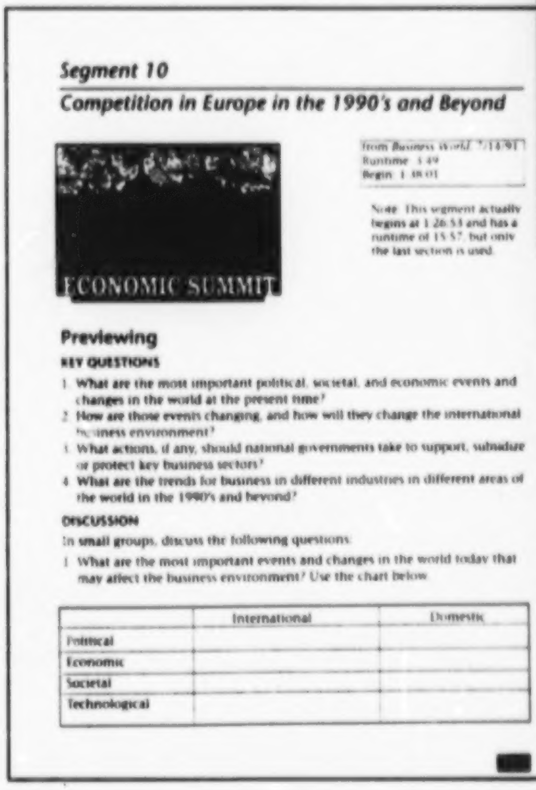
Inclusive might best describe what the *ABC News ESL Video Library* attempts to be and to a large extent, it is successful. Five videos and accompanying texts—*Focus on Innovators and Innovations, Focus on the Environment, Focus on Health, Focus on American Culture,* and *Focus on Business*—seek to be "an authentic communication in the context of contemporary topics and issues concerning the global village for a task-based approach to learning English" (from sampler video introduction).

Each unit in the *ABC News ESL Video Library* is task based and divided into the three segment format of ABC News programs such as "Prime Time Live," "20/20," or "Business World." Each segment has a cumulative final task. For example, Unit 4 of *Focus on Business* is titled "Globalizing for the Future" and contains segments on competition in Europe, McDonald's in Moscow, and business mergers and acquisitions. The segment on competition in Europe has as its final task a semiformal team debate about competition.

The ABC News ESL Library is interactive and student centered. The segment on McDonald's, for instance, facilitates prediction skills by instructing students to "get into teams to think up and write down as many questions as [they] can" (Maurice, 1992, p. 121) that might be answered in the segment. Then, after viewing the video, the students are told to compare their answers with those of teammates, ask other teams their questions, and answer questions. By encouraging such strategies, the series allows the teacher to play the role of facilitator in a student-centered curriculum.

In addition, the series integrates language skills. Students not only watch and listen to the video, they work in teams and pairs to develop ideas orally. Key and specialized vocabulary is introduced via basic exercises. For example, students in the McDonald's segment learn such key phrases as *gear up* and *upwardly mobile,* as well as such specialized terms as *incentives* and *shortages.* The workbooks contain related postviewing readings from original sources such as *Business Week* and *The Futurist.* The McDonald's segment is enhanced by a reading from *Business Tokyo* on McDonald's in Japan. These reading selections provide background for a final task, such as a negotiation in which students adopt the roles of business and government leaders negotiating the expansion of a multinational fast-food chain in an industrializing country.





Segment 10

Competition in Europe in the 1990's and Beyond

ECONOMIC SUMMIT

from *Business World* 7/14/91
Runtime 3:49
Begin 1:48:01

Note: This segment actually begins at 1:26:53 and has a runtime of 15:57, but only the last section is used.

Previewing

KEY QUESTIONS

1. What are the most important political, societal, and economic events and changes in the world at the present time?
2. How are those events changing, and how will they change the international business environment?
3. What actions, if any, should national governments take to support, subsidize or protect key business sectors?
4. What are the trends for business in different industries in different areas of the world in the 1990's and beyond?

DISCUSSION

In small groups, discuss the following questions.

1. What are the most important events and changes in the world today that may affect the business environment? Use the chart below.

	International	Domestic
Political		
Economic		
Societal		
Technological		

UNIT 4 GLOBALIZING FOR T

Lastly, the materials are easy to use and complementary. Each video includes time codes on the screen that correspond to numbers in the texts. For example, each segment in the text provides information about run time (i.e., how many minutes the video segment lasts) and start time (e.g., 00:50 from the start of the video). For those who have a decoder chip in their television or access to a decoder: The videos are closed captioned (except "Business World," for which ABC does not offer this service) so that students can follow the written transcripts as the words are spoken. The text and the video in concert prepare the student to go beyond the

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media and into tasks that require both language facility and critical thinking skills.

The series avoids the trap of trying to be all things to all people by operating on a few basic principles: (a) that authentic language presented interactively in real situations on timely and lively topics will facilitate language learning; (b) that international students have a inherent need to place their culture in the context of a global village; and (c) that any text-video combination must be complementary and easy to use. This is truly an impressive series, incorporating authentic television broadcasts on intriguing topics in a meaningful and enjoyable way.

Reference

Maurice, K. (1992). *Focus on business.* Englewood Cliffs, NJ: Regents/Prentice Hall.

Author

Jeffrey Klausman is Director of Curriculum for the American Language Academy at the University of Portland in Portland, Oregon.

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TESOL Journal

Special Issue on
Teacher Research

Teachers' roles and the professional areas in which they are expected to be expert continue to expand. However, teachers are learning that they can explore and support their own teaching in useful ways by using simple research tools.

Topics of interest for the Autumn 1994 special issue include:

- **Teachers as researchers**
  - Case studies on teaching and learning
  - Personal reports, experiences, and views
- **The role of research in the classroom**
  - Research on, for, by, with....?
- **Research tools and processes for teachers**
  - Classroom observations
  - Team- and co-teaching
- **Classroom discourse**
  - Learner feedback
  - Instructional language
  - Talking about the classroom
- **Reflections on teaching practice**
  - Learning about our own teaching
  - Learning from learners
  - Mentoring
- **What teachers want to know about teaching**
  - Finding a topic to research
  - Developing personal theories by exploring practice

We especially welcome articles from teachers about classroom teaching.

Contributions may take the form of articles, perspectives, tips from the classroom, and reviews on any of these topics or others that fit the theme of this special issue.

All items will be refereed and must conform to regular submission guidelines.

The deadline for submissions is February 15, 1994.

Send inquiries and material to:
Elliot L. Judd
Editor, *TESOL Journal*
Department of English (M/C 162)
University of Illinois at Chicago
601 S. Morgan
Chicago, IL 60607 USA

Ask the *TJ*

Editor's Note: *In the Spring 1993 issue of* TESOL Journal, *an EFL instructor asked for suggestions for increasing students' exposure to native speakers or proficient nonnative speakers in circumstances where few such individuals are available. Readers from four continents responded; their economical and imaginative suggestions make it quite clear that finding resources is solely a function of the resourcefulness of the instructor.*

Dear *TJ*,

Having taught ESL in Europe for 3 years, I had very similar problems to those of your questioner in the Spring 1993 issue; that is, my students had very limited exposure to native speakers (NSs) or near NSs outside the EFL classroom. Here are my suggestions for addressing the problem.

American, British, and Australian films and radio programs are excellent sources of input to enhance listening comprehension, to serve as pronunciation models, and to expose students to language in context. A piece of cardboard taped to the bottom of the TV screen removes subtitles of TV films or videos. A class project might include having all students see the same film before the next class meeting. The film can then serve as a topic of class discussion in which both language and culture are explored.

Anglophone embassies, libraries, and cultural centers in the foreign country are rich with resources. Among the resources that I found were film screenings, guest lectures, videotapes, audiotapes, plays, and poetry readings. Some embassies even offer classes in painting, dance, and yoga—and the language of instruction is English!

Many big cities in foreign countries also have Anglophone churches, cathedrals, and synagogues. These can be places where students not only hear English in a context where subject content is well known (so unknown vocabulary is easy to guess) but may also learn of clubs, trips, and church-related events in English.

If the instructor is a native or near-native speaker, s/he probably knows Anglophone hangouts in the community. These are often coffee shops and restaurants with service and menus in English and plenty of English-speaking patrons. Do not hesitate to tell students of these places where they can live the English experience.

Art and natural history museums in some cities have audiotaped self-guided tours of exhibits in several languages, one of which is usually English. Why not suggest that students rent the English version of the tour?

Finally, the instructor can take advantage of the worldwide popularity of American music to encourage students to learn and practice the language through song.

I distributed lists of activities and places to my students. Though compiling the lists took some research on my part, they were varied and specific enough to help class members readily find something of personal interest and taste. If you do this, though, make sure your lists are very specific and include types of activities, addresses, phone numbers, TV and radio channels and fees.

If increasing students' exposure to native speakers requires that you meet the need within your classroom or institute, here are a few low-cost suggestions.

A modest listening laboratory can easily be established. Just a few commercial cassettes along with three or four inexpensive portable tape recorders with headsets can be placed in an empty classroom during periods when the room is not in use. Students wishing to stay after class or those arriving early can use the material between classes. This system works best when the same person on your staff sets up and removes material to keep track of it. If this procedure is too time consuming, a larger classroom can permanently house the material in a designated area. My motivated students appreciated the opportunity to use cassettes and books different from those used in their classes.

I have also had success with audiotape lending. Students sign out for material and bring it back the next class meeting. As commercial tapes are often quite costly, this gives students the chance to work with material they would not otherwise be able to afford. Though they are told the cost of each tape (which they have to pay if it is not returned), not once did any one of my students abuse the privilege of audiotape lending.

If speaking practice is the goal for your students, consider an English party at your institute. In the EFL institute where I worked, we had such parties every month. Native and near-native English-speaking instructors, staff, friends, and spouses were all present. For a small admission price (to cover snacks and light drinks—chocolate chip cookies were always a hit), students at all levels socialized, listened to American music, and spoke with instructional and administrative staff—in English.

I hope your questioner finds these suggestions helpful and that at least some of them are not too challenging to implement.

Beverly Beisbier
American Language Institute
Los Angeles, California USA

Dear *TJ*,

Although I agree that exposure to native informants is important for EFL students, my experience has shown that social contact between EFL students and native English speakers cannot be imposed. I'd recommend other forms of exposure.

During my years of teaching EFL to Israeli students majoring in English literature or linguistics (at Bar Ilan University), the same story would unfold. An invisible barrier, part cultural, part linguistic, separated the native Israelis from their foreign, English-speaking classmates. In their academic courses, the English speakers would form a tight clique, sitting apart from the Israelis and displaying no interest in becoming friendly. Even departmentally sponsored social activities, meant to forge mixed friendships, failed miserably.

Having accepted the separation as a fact, I have directed my EFL students primarily to the media as a rich source of authentic English. By assigning my students an oral report on an English-speaking program shown on Israeli cable TV, students often had their eyes opened to the free and plentiful English broadcasts around. Some students without a TV have discovered the video libraries of the British Council and American Cultural Center in Tel Aviv, where up-to-date videotapes on a variety of topics can be viewed. Other students have looked for opportunities for contact with tourists, taking summer jobs as counselors of English-speaking youth groups. Still others find part-time work as hotel clerks or waiters and as overseas operators, jobs where English is used.

Although at first greatly dismayed by the nonaccessibility of the English-speaking students, my EFL classes and I have discovered productive ways of obtaining the necessary exposure.

Mona Schreiber
Bar Ilan University
Ramat Gan, Israel

Dear *TJ*,

I would like to make a couple of suggestions about how instructors can increase students' exposure to native speakers:

1. Ask a native speaker (NS) if he or she would be willing to participate in a Chatterbox Club on a regular basis. Fix a weekly meeting and ask students to enroll beforehand and state their level of English and points of interest to be discussed.
2. Ask a NS to visit your class on a regular basis. To make it more purposeful (and probably easier for the NS), ask the class to prepare interview questions. The interview can be personal or deal with opinions on a given subject.
3. Take advantage of the spouses of the available NSs. Teachers tend to look for NSs who, in turn, are teachers, but spouses can also be very helpful and sometimes have more free time.

María Julia Sainz
University of the Republic
Montevideo, Uruguay

Dear *TJ*,

As a secondary school ESL teacher, I find that my students have very little contact with native or proficient nonnative English speakers during their school day. (The situation is surely even more difficult in an EFL situation.)

What we have done is to invite guests from the business community to serve as role models and temporary language teachers. These people tell the students what it is like in the outside world in various vocational and professional capacities. They interact with them in whole-class, individual, and small-groups situations, sharing information, stories, pictures, objects, and other realia related to their occupational roles. Sometimes we even videotape the sessions and play them back later as the basis for other lessons.

My students are able to pose questions that are meaningful to them and to practice asking for clarification when the input is not entirely comprehensible. Often, they find themselves confident enough with the visitors to begin to discuss their own career goals and interests. Both the guests and the hosts enjoy these visits, and everyone learns from them!

Janice Pilgreen
Glendale High School
Glendale, California USA

Chatterbox Club
3 pm
TODAY

A question to you, the readers of *TESOL Journal*

I am an ESL teacher in a school that serves an ever increasing population of L2 learners. Many of the mainstream teachers in my building are in need of basic information about working with L2 learners. Can you suggest any good introductory books aimed at mainstream classroom teachers to help them better understand and serve the ESL students in their classrooms?

We want your questions as well as your responses. Do you have any questions that you would like to ask your fellow TESOL professionals? Ask the *TJ* is an open forum for giving and getting advice from professionals around the world.

Questions, responses, and suggestions for Ask the *TJ* should be sent to →

Nancy Cloud
Editor, Ask the *TJ*,
TESOL Journal
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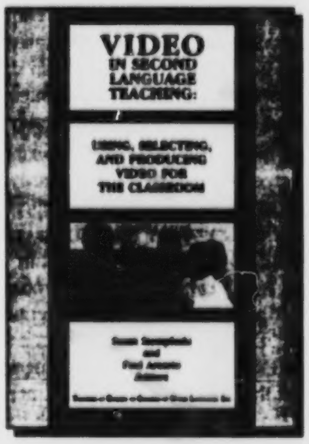
243 Gallon Wing, Mason Hall
113 Hofstra University
Hempstead, NY 11550 USA

Note *TESOL Journal* reserves the right to edit submissions.

News from TESOL Publications

Video in Second Language Teaching

Susan Stempleski and Paul Arcario, Editors


VIDEO
IN SECOND
LANGUAGE
TEACHING:

USING, SELECTING,
AND PRODUCING
VIDEO FOR
THE CLASSROOM

As VCRs and video cameras become increasingly available in classrooms around the world, ESOL professionals need to learn more about using video-related resources effectively to teach English to speakers of other languages. *Video in Second Language Teaching* provides practical and principled advice to novice and seasoned practitioners using or planning to use video in second language teaching.

The authors give practical ideas for using prerecorded video to teach students of all ages and language levels, suggestions for using the video camera for language instruction and evaluation, information about factors affecting video production for language teaching, and an overview of available EFL/ESL video materials and criteria for their selection.

1992. 6" X 9", 183 pp., ISBN 0-939791-41-2. $12.95 ($9.95)

A
Directory
Of
English
Language
Teaching
Videos

Directory of English Language Teaching Videos

Produced by the TESOL Video Interest Section
Chuck Passentino and Peter Thomas, editors

This directory of professional quality English language teaching videos includes materials to assist in both the teaching of English and the training of teachers. Entries include information on format, standard, purpose, and target audience. Distributors' addresses are also included.

1991, 69 pp., $14.95

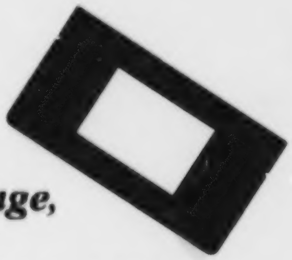
CALL IS Software List

Produced by the TESOL CALL Interest Section
Deborah Healy and Norm Jackson, editors

- Annotated list (updated edition) of software for language learning used by ESOL teachers.
- Titles grouped by hardware and within that by language skill or application
- Listings include publisher and address, contacts for more information
- Special indices for bilingual, business, elementary, literacy, and service/technology uses.

1993, 192 pp., $17

Making Connections:
Learning, Language, and Technology



Technology can be a powerful tool to help students master their first or second language. This video demonstrates how multimedia technologies enhance the curriculum in ESL and bilingual classrooms around the United States. The schools featured effectively demonstrate how technology advances the literacy skills of students at different levels of language development. Cosponsored by Apple Computer, Inc., the National Association for Bilingual Education (NABE), and Teachers of English to Speakers of Other Languages (TESOL). *1993, VHS, 17 minutes, $7*

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__ Grammar and Communication by Diane Larsen-Freemn
__ Free Voluntary Reading by Stephen Krashen
__ Role Playing in Second Language Learning by Mary Hines
__ Techniques for Teaching and Assessing Content by Deborah Short
__ Workplace ESL by Allene Grognet
__ Writing Development in Young Learners by Carole Urzúa
__ A New Look at Memory by Earl Stevick
__ Family Literacy by Loren McGrail
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__ Making Cooperative Learning Work for You by Judy Winn-Bell Olsen
__ Content-Area ESL at the University Level by Rebecca Oxford
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Order Form for TESOL Publications and Audiocassettes

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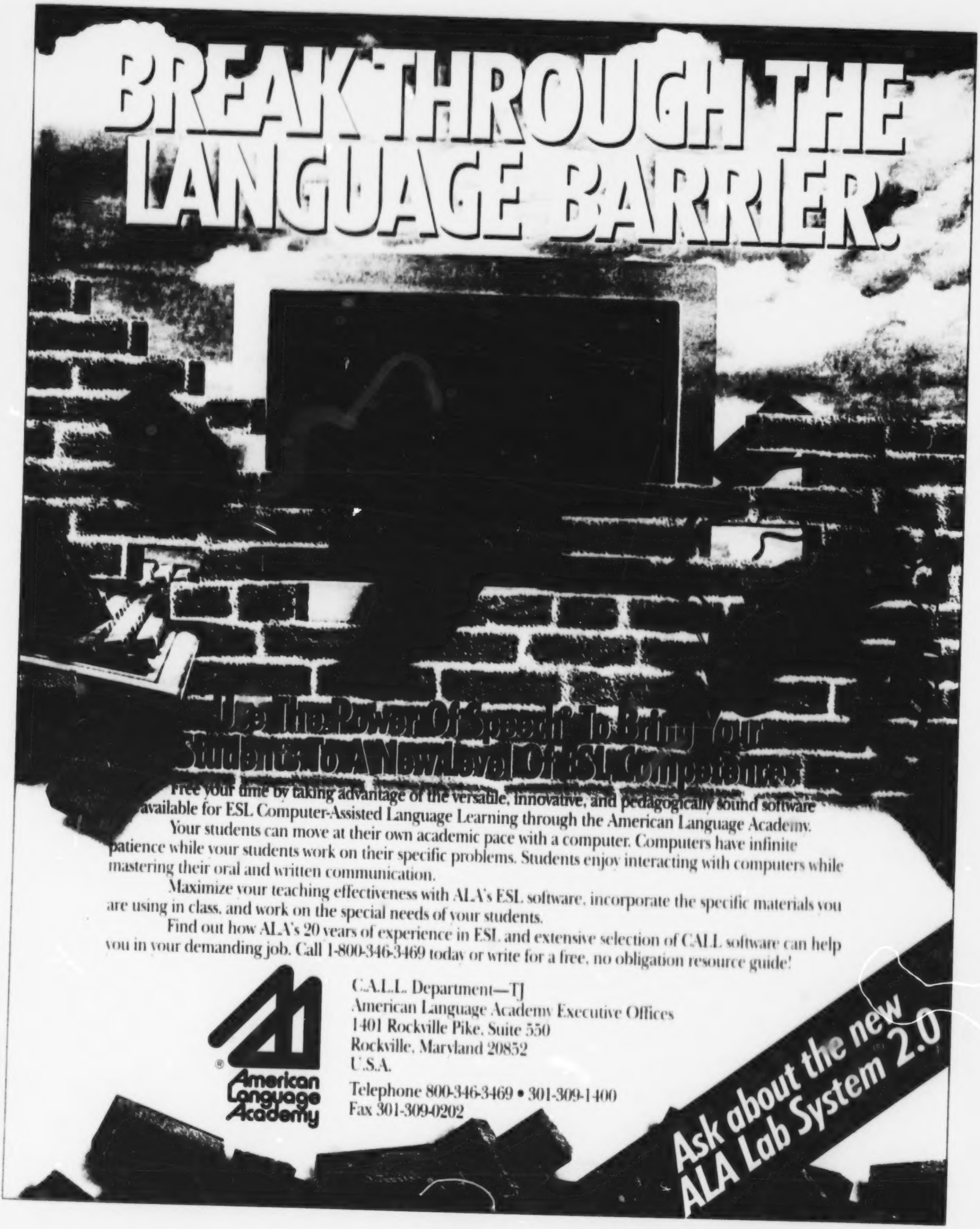
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